Kine Weekly

CEA CONFERENCE NUMBER

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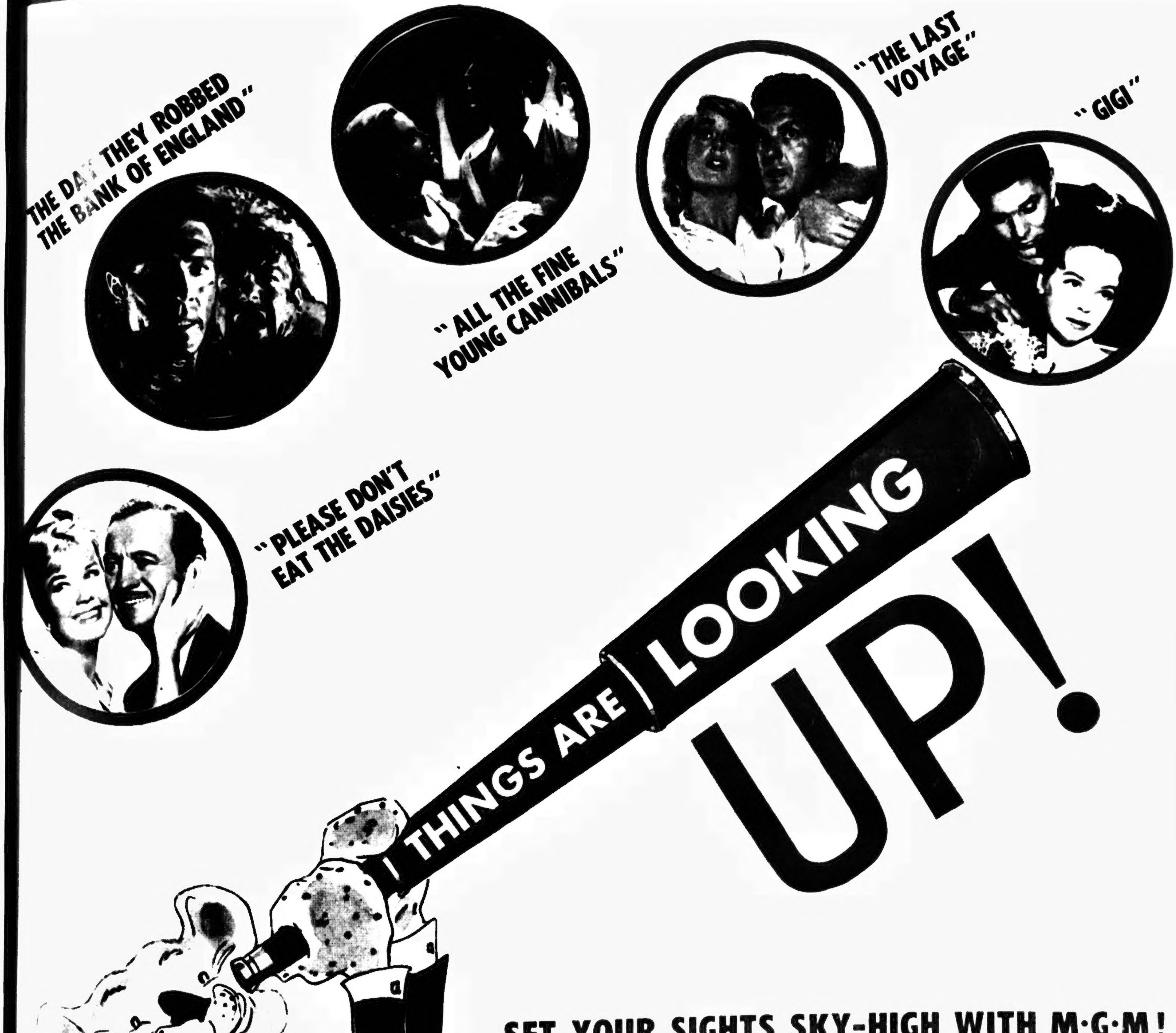
HOME AND OVERSEAS


"THE DAY THEY ROBBED THE BANK OF ENGLAND"
"ALL THE FINE YOUNG CANNIBALS"
"THE LAST VOYAGE"
"GIGI"
"PLEASE DON'T EAT THE DAISIES"
THINGS ARE LOOKING UP!

SET YOUR SIGHTS SKY-HIGH WITH M·G·M!

Now on Release: "Please Don't Eat the Daisies" (Doris Day, David Niven)
Released this week: "The Day They Robbed the Bank of England" (Aldo Ray)
Released June 19: "All the Fine Young Cannibals" (Natalie Wood, Robt. Wagner)
Released July 10: "The Last Voyage" (Robt. Stack, Dorothy Malone, George Sanders)
Special Engagements Now: "Gigi" (Leslie Caron, Maurice Chevalier, Louis Jourdan)

ready for PRESENTATION . .

A RIGHT ROYAL LINE-UP OF SUBJECTS FROM WALT DISNEY PRODUCTIONS

Kidnapped

Sleeping Beauty

WHITE WILDERNESS

Texas John Slaughter

ZORRO THE AVENGER

Toby Tyler

Pollyanna

THE SWISS FAMILY ROBINSON

and distributors for ROWLAND V. LEE'S

THE BIG FISHERMAN

CEA Summer Conference

AS Mayor of Folkestone, I am particularly pleased that the CEA has arranged to hold its Conference in our lovely seaside resort during my year of office, and, on behalf of the townspeople, I extend to you all a very warm welcome.

Although the main purpose of your visit will be to transact a considerable amount of Conference business, I do hope members will find time to relax and enjoy the many amenities and attractions of which we are so proud.

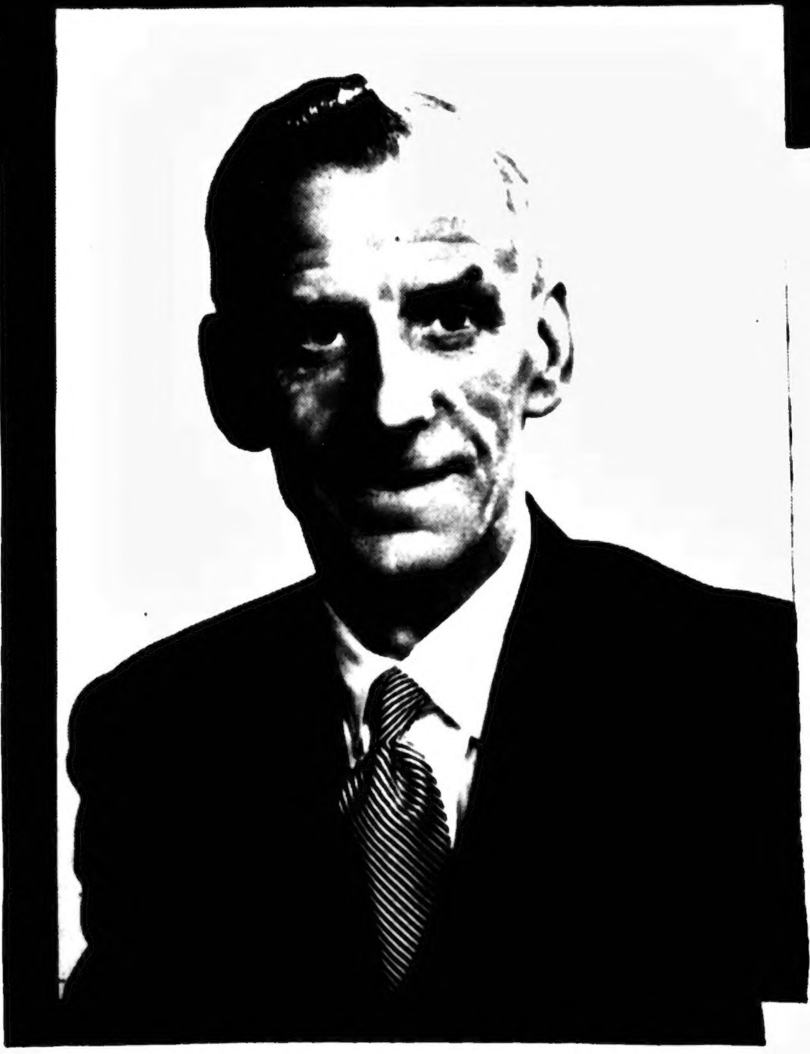
With its natural beauty, the pleasant walks through the undercliff, the long stretch of Leas—unsurpassed throughout the country—Folkestone tries, and I believe succeeds, in providing something for every taste.

You really must not fail to visit such beauty spots as the Kingsnorth Gardens, the [illegible]t Cliff, and the many other open spaces. Folkestone is steeped in history as a walk through the old High Street to the Fishmarket and Stade will show.

I assure you of my earnest endeavour to ensure the success of this very important Conference, and I shall look forward to meeting you either at one of your business sessions or socially afterwards.

I send you my sincere wishes for a successful Conference. May you enjoy your stay with us and return home convinced that your visit was well worth while.

F. W. ARCHER



THE KEY TO PROSPERITY

By ALFRED DAVIS, President of the CEA

I KNEW A. E. Newbould, one time joint managing director and later public relations officer of Provincial Cinematograph Theatres. He was president of the CEA for some years and in 1916 he saw the imposition of Entertainments Duty, and now, 44 years later, during my year of office, it has been my privilege to welcome total abolition.

Entertainments Duty has gone, but for the time being its shadow remains, and numerous problems have arisen as the result of abolition which have needed the careful attention of the CEA.

Negotiations have taken place with the KRS regarding future film hire policy in general, and more particularly the position of the small cinemas who benefited under the £20 rebate scheme, and this has now been resolved in principle.

Negotiations with NATKE regarding working conditions and wage claims are at present in progress, and it is to be hoped that by the time this article is published these may also have been completed. Tax abolition has cast its shadow over our discussions with the Board of Trade regarding the British Film Production Fund.

Now that the tax has gone, what are the major problems that face the industry? Without doubt the outstanding problem in the future will be to maintain and increase the upply of worth-while product and to ensure its availability to exhibitors, whether circuits or independents. It is sincerely to be hoped that tax abolition, with its potential increase in box-office takings, will prove an incentive to producers, but, in addition, they should receive every form of encouragement.

On the whole it is reasonable to say that exhibitors, though critical of certain of its aspects, are not against the general idea of a levy to subsidise British production. In our talks with the Board of Trade we have pressed for relief for the small cinemas by seeking an increase of the exemption limit.

No answer yet

Unfortunately, up to the present, we have been unable to find an answer to the problem of ensuring the availability of British films to those exhibitors who make substantial contributions to the levy but whose booking position is such that they are faced with strong competition when endeavouring to obtain the films, the production of which they help to subsidise.

On the other hand, these exhibitors would do well to appreciate the all-important part played by the major groups in the initiation and financing of British production, without which exhibition would be in dire straits.

It has always been a normal trading condition of the industry that the exhibitor's ability to obtain pictures has depended on the strength of his booking position. In my opinion it is inadvisable to try to change this form of trading by legislation, but it may be that, for the over-all good of the industry, some voluntary scheme could be devised, whereby those exhibitors in heavily competitive situations could obtain a more substantial share of worth-while British product.

Apart from alleviating what is at present an understandable feeling of resentment, it would, to some extent, help a considerable number of exhibitors to carry on in business. This can, however, only be brought about by agreement between all concerned. The difficulty is to find some practical proposal worthy of investigation, which would receive sympathetic consideration from the entire industry.

The report of a sub-committee set up by the CEA in the early part of this year dealing with the present pattern of release, has been submitted to the KRS and will shortly be the subject of CEA/KRS discussion. It may be that when this meeting takes place some constructive ideas could emerge.

Entertainments Duty has gone. The full effect of competition from television has reached its climax and, in my opinion is on the decline. The opportunity is here for a revival of prosperity in the cinema. The downward trend of the last decade could now change, and every effort should be made to unite and work together for the good of the industry.

Membership of the CEA extends from the great circuits to the small exhibitors. It is the responsibility of the CEA officers and of the general council to serve the interests of all members, and to this end both the officers and delegates will use their best endeavours.

Let charity begin at home

By SYDNEY LEWIS, Vice-president of the CEA

ANOTHER year has passed and the CEA once more finds itself in conference.

During the past twelve months there has been a good deal of work and effort, particularly by the officers, and as an association we have much to be proud of, much to live up to, and a great deal more to accomplish.

Difficulties have been numerous, but the association has never faltered in its resolve to protect and maintain the interests of its members notwithstanding the trying times through which the field of exhibition is passing.

Unfortunately many cinemas have closed and it may well be that some others may follow, but, with renewed effort and co-operation on behalf of and by all concerned, our difficulties can be made a little easier. The job of maintaining and enhancing good and intelligent understanding between all groups calls for much thought and diplomacy, but it is not impossible.

There are many outstanding matters to be solved, although a major achievement over the past few months has naturally been the abolition of cinema tax, in connection with which, whilst paying tribute to the All-Industry Tax Committee, I would particularly refer to that doughty warrior, Sir Alexander B. King.

Credit points

There have been other beneficial accomplishments to the credit of the association which I need not go into now and they are due in no small measure to the excellent work of our immediate past-president, J. D. Richards, ably aided and supported by our general secretary, Ellis Pinkney.

Now to a subject which has always been very near and dear to my own heart—Sunday opening.

With the abolition of cinema tax a problem arises in connection with the charity payments under the Sunday Entertainments Act. The remission of tax automatically increases the amount of the nett and, consequently, in those areas where the Sunday charity contribution is payable as a percentage of the nett receipts, exhibitors are called upon to contribute to charity, through their local licensing authorities, part of the relief which the Chancellor has granted to assist exhibitors to operate economically.

I feel sure it was not the intention of the Chancellor, when abolishing tax, that part of it should go to charity, and thus this should be promptly and vigorously opposed.

It is very necessary for all exhibitors who pay the Sunday charity contribution on a percentage basis to make immediate approaches to their respective licensing authorities with a plea that the percentage figure be substantially reduced; otherwise the amount by which exhibitors may benefit from tax relief will be whittled down still further.

On the subject of Sunday charity payments generally it is difficult to understand why some licensing authorities appear to take a keen delight in maintaining the amount payable at as high a figure as possible without thought or regard for the circumstances and difficulties under which the exhibitor now operates his theatre, unless of course it is a bigoted attitude prompted by narrow sectarian views.

Good examples

Happily, there are many licensing authorities who are most helpful and co-operative, as for example the Worthing Council, and the Dereham Justices, where it was decided to abolish the Sunday levy altogether, whilst it is also interesting to note that the Huddersfield authority has recently reduced the payment to a nominal sum of 1s. per cinema per annum.

It behoves exhibitors, therefore, to make every possible effort in their own locality immediately to persuade licensing authorities to reduce the Sunday charity contribution to a negligible figure in toto, because by this means we shall ease the path of those Members of Parliament with whom we are continuously in contact, and who are willing to help us get rid of this unfair imposition.

Indignation

Some of the charities (so called) to which money under this heading has been donated are to say the least anything but charities, and one can well understand the indignation of an exhibitor who, whilst battling to make both ends meet, is called upon to contribute to all sorts of peculiar organisations and societies whilst he himself is struggling in the "red" or very near thereto.

One would think in such cases that charity should begin at home, and as an officer of this association I hope I may have the privilege of playing my part in a campaign to get this iniquitous burden removed.

No one person, no one holder of office, can solve these problems alone; but with complete co-operation and unity of purpose we can achieve success, and thus cast off another of the crippling shackles which hamper us in our battle for economic existence.

In conclusion may I appeal to you, as an exhibitor, to attend your branch meetings regularly and so help your local officers to help you.

YOU must take a positive interest in the affairs of the trade if you are to continue to survive. Do not always leave it to the other fellow.

PROMISE IN PRODUCT

Distributors' release schedules for the coming season

THE BEST IS YET TO COME

says F. L. THOMAS

FOR RFD, with 25 years of consistent achievement to look back on, past success is no more than a tribute to past endeavour. The best is yet to come, and I am truly proud to be associated with the company at this moment of its history.

The tremendous line-up of product listed on these pages speaks for itself, loud and clear. Our range of feature material is unrivalled in scope and appeal.

I confidently believe that never before has there been offered such a phalanx of money-making pictures—big in every sense and all calculated to enhance RFD's position as the nation's major renter.

Scope and appeal in Rank's tremendous programme

FIRST, hard on the heels of the successful Box-Thomas drama "Conspiracy of Hearts," is "The League of Gentlemen," Allied Film Makers' first production.

This thriller-comedy is pulling in enthusiastic crowds up and down the country following its fine London career.

"The League of Gentlemen" stars Jack Hawkins, Nigel Patrick, Roger Livesey, Richard Attenborough and Bryan Forbes. Michael Relph produced, Basil Dearden directed.

"The Savage Innocents," poignant story of love and murder in the Polar wastes, will be given a West End send-off at the Odeon, Leicester Square, on June 23.

It gives a breathlessly realistic portrayal of Arctic life and stars Academy Award winner Anthony Quinn and Japanese actress Yoko Tani, who co-starred with Dirk Bogarde in "The Wind Cannot Read."

Directed by Ray

It is a Joseph Janni—Maleno Malenotti production in Technicolor and Technirama 70. Nicholas Ray directed.

On to comedy with "Make Mine Mink," in which Terry-Thomas, Athene Seyler, Hattie cques and Billie Whitelaw star.

The film describes the uproarious consequences of the decision of a respected and outwardly respectable lady to steal furs in order to help charity. Its producer, Hugh Stewart, and director, Robert Asher, were responsible for Norman Wisdom's "Follow a Star."

Welcome addition to the phenomenally successful "Doctor" series will be "Doctor In Love," starring Michael Craig, Virginia Maskell, Leslie Phillips, Carole Lesley and James Robertson Justice.

July premiere

The film—which will be premiered on July 14 at the Odeon, Leicester Square—is produced by Betty E. Box and directed by Ralph Thomas in Eastman Color.

From Julian Wintle and Leslie Parkyn will come "Never Let Go"—thoughtful yet fast-moving drama of an unsuccessful cosmetic salesman, a dreamer, who in his tenacious search for his stolen car, finds new strength of character.

The film—it will be premiered at the Odeon, Leicester Square, today (June 2)—stars Richard Todd, Peter Sellers and Elizabeth Sellers with Adam Faith and a newcomer, Carol White. An Independent Artists picture from Beaconsfield Studios, it is produced by Peter de Sarigny and directed by John Guillermin.

Jayne Mansfield recently extended her stay in Britain to star in a role which she considered was her greatest acting opportunity to date. The film—"The Challenge," which st its London release at the end of this month.

Jayne Mansfield has the role of a beautiful, but ruthless gang leader. Anthony Quayle and Austrian idol Carl Mohner also star. John Temple-Smith produced, John Gilling directed.

Shooting is well under way on Allied Film Makers' second production, the hilarious "Man in the Moon," starring Kenneth More, who has not done a comedy like this since "Genevieve," and the sizzling Shirley Ann Field, who was chosen for her role by More himself.

Michael Relph produces, Basil Dearden directs—a surefire indication of the films' quality.

"Man in the Moon" will have an unprecedented release pattern backed by tremendous publicity and paid advertising campaigns.

Most ambitious

Now on location in Spain is a film which will feature among The Rank Organisation's most ambitious and exciting productions. This is "The Singer Not the Song," from Audrey Erskine Lindop's best-seller. Stars are Dirk Bogarde, John Mills and Mylene Demongeot.

Roy Baker is producing and directing with Jack Hanbury as associate producer. Master story-teller Nigel Balchin wrote the script.

With his "Follow a Star" still pulling in the crowds, Norman Wisdom will star in another comedy, "The Bulldog Breed."

Producer Hugh Stewart, direct Robert Asher. Release is planned for Dece r 26, in line with traditional Norman Wisdom hristmas releases.

One of Pinewood's greatest contri ions to modern screen spectacle will be th pic-scale "Nightrunners of Bengal," to be ned in Todd-AO.

It is scripted by Robert Presnell, who wrote "Conspiracy of Hearts," from power-ful John Masters novel.

Both Mai Zetterling and Yoko Tan ppear in "Piccadilly Third Stop"—a f moving drama now in production.

The Chelsea set

This exciting thriller is set against ack-ground of London's Chelsea set, i gue and illegal gambling parties.

Also starring are Terence Morgan iam Hartnell, John Crawford and Denr rice. Scripted by Leigh Vance, it is pro by Norman Williams and directed by Wol

From Italy comes the spectacula toric drama "Carthage in Flames," in T olor and Technirama 70.

Britain's Anne Heywood is at her in this action-packed story of the classic ster. Carmine Gallone directed.

Top Russian pictures are also in FD's

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LEO IS ROARING TO GO

says CHARLES GOLDSMITH

WITH two headaches successfully eradicated, Leo is, I am happy to report, a healthier lion than ever before—and roaring to go!

One of those headaches was that long-standing malady of the British industry—the Entertainments (really the Cinema) Tax. The other was the comparatively short, sharp pangs of the actors' strike, which at one time seemed likely to paralyse our Hollywood studios indefinitely.

Now, however, there is nothing to stop MGM from creating its great pictures, or from creating a higher profit level for its exhibitors with them.

There are still, of course, counter-attractions to contend with, as there always have been ever since the film industry began.

But I believe that we are armed with a stronger defence—stronger product—than for many years, against any opposition—and I do mean TV.

All cinemas in this country — whether they belong to a major circuit or are independent houses — will get their share of Metro-Goldwyn-Mayer's most important product.

Through the company's current, and highly-successful, " open-market " plan of film booking, everyone will benefit in MGM's prosperity, now on a firmer basis than ever before.

This well-being is backed by a solid line-up of gilt-edged pictures.

MGM stands today at a peak of success never before achieved by the organisation. But even this is being topped by the phenomenal success of the company's William Wyler presentation " Ben-Hur."

Here is the greatest film ever made. Honoured with eleven Academy Awards, including " Best Film of the Year," plus many critical awards from other parts of the world (the British Film Academy voted it " Best Picture ") it scored an immediate and overwhelming success with the general public. Every performance since it opened in December has been an absolute sell-out.

Advance bookings for its exclusive engagement at the Empire Theatre, Leicester Square, stand as an all-time record-breaker, not only for the film industry, but for Britain's show business. Despite extra matinees, schools' performances and many special showings, the queues of potential customers awaiting an opportunity to see " Ben-Hur " grow increasingly lengthy, and applications for bookings are now being received for September and October.

Then there is MGM's Arthur Freed musical " Gigi "—last year's top Academy Award winner, with nine to its credit—including " Best Film of the Year."

This show has been running continuously in the West End since February 1959, and it has also played highly successful long-term engagements in most of Britain's key entertainment centres.

But the demand for " Gigi " continues, and new situations are constantly being signed-up to play " Gigi " on a theatre-show basis —separate performances, advance bookings.

This is the pattern which has made " Gigi " so successful, and this policy will continue.

All cinemas will share in MGM's important product

THE giants—" Ben-Hur " and " Gigi " are only two attractions on MGM's crowded schedule.

The trade has already had an opportunity of viewing some of the product set for early general release.

" The Day They Robbed The Bank Of England " (Aldo Ray, Elizabeth Sellars), a Summit Production made at MGM's British studios was generally released in Rank Release theatres on May 30.

" All The Fine Young Cannibals," starring Robert Wagner, Natalie Wood, Susan Kohner, George Hamilton and Pearl Bailey, which had world premiere at the Odeon Theatre, Marble Arch, is to start general release in National Release theatres on June 20.

Continuity

" The Last Voyage " (Robert Stack, Dorothy Malone), Andrew Stone's exciting story about the sinking of a luxury liner, has played its West End premiere engagement at the Carlton Theatre, Haymarket, and will start ABC circuit general release on July 11.

In addition to these box-office winners, MGM has created a back-log of pictures so as to be able to maintain continuity of release right through the 1960/61 season.

Nine top pictures are now awaiting presentation in this country; six are currently in MGM's editing rooms; three are now before the cameras; more wait on the production schedule for future filming.

Of the nine films awaiting British presentation, nearly all of them are contributed to Metro-Goldwyn-Mayer's release schedule by independent producers.

This is another facet of MGM's policy—the release of top-quality pictures from outside sources.

Official entry

Several of these films have already achieved fame. Sol. C. Siegel's production " Home From The Hill " (Robert Mitchum, Eleanor Parker) was the official U.S entry at this year's Cannes Film Festival; Samuel Goldwyn Jnr.'s " The Adventures Of Huckleberry Finn " (Tony Randall, Eddie Hodges, Archie Moore) is a new version of Mark Twain's time-honoured story; " The Gazebo," already a big hit on the London stage, has been filmed by Avon with Glenn Ford and Debbie Reynolds; Arthur Freed's " The Subterraneans " (Leslie Caron and George Peppard) brings to the screen all the bizarre qualities of " bohemian " life in San Francisco.

These titles are already well-known to the public, due to their highly exploitable subjects and stars.

Comedy, drama, thrills, spectacle—the ingredients of popular success—are featured in the films which MGM is holding, awaiting release.

For comedy, there is " The Adventures Of Arsene Lupin," an S.N.E. Gaumont production starring Robert Lamoureux, which details the exploits of the famous gentleman crook; for thrills—" The Time Machine," George Pal's inventive and spectacular screen version of H. G. Wells' story of the world of the future, starring Rod Taylor, Alan Young and Yvette Mimieux; and " The Giant Of Marathon," a Titanus-Galatea production starring Steve Reeves and climaxed by the classic battles of Ancient Greece.

Strong drama is epitomised by " Girls' Town," an Albert Zugsmith production starring Mamie Van Doren and Mel Torme, which is about a school for delinquent girls, and Albert Zugsmith's " Rich, Young And Deadly," in which Mickey Rooney seeks the truth about his son's untimely death.

The editing rooms at MGM's studios are currently occupied by six of the very latest films to come off studio floors in the world's major production centres.

From Hollywood comes MGM's " Cimarron," the famous pioneering story from the book by Edna Ferber. Starring Glenn Ford, Maria Schell, Anne Baxter, Arthur O'Connell, Russ Tamblyn, Mercedes McCambridge and Charles McGraw, its cast of 368 speaking roles ranks second only to " Ben-Hur."

Musical

Also from Hollywood—by way of Broadway and the West End stage—comes Arthur Freed's " Bells are Ringing," a gay, tune-filled musical, starring Judy Holliday and Dean Martin.

England's contribution is " Village of the Damned," a drama about an English village invaded by children who are definitely not of this world. Starring George Sanders, Barbara Shelley and young Martin Stephens, it was filmed at MGM's Boreham Wood studios.

From Italy comes " Temptation," starring Ava Gardner, Dirk Bogarde, Joseph Cotten, Vittorio de Sica and Finlay Currie. This is a Titanus Production about a priest and a dancer during the Spanish Civil War.

France send two pictures—" The Law," a

Grope des Quatre Production starring Gina Lollobrigida, directed by Jules Dassin, and filmed on location in Southern Italy, which tells about emotional storms raging around a young temptress; and "Murder at 45 R.P.M.," starring Danielle Darrieux and Jean Servais. This is a mystery story concerning a recording star, her composer husband and a young pianist.

Filming has resumed, following the recent Actors' strike, on two pictures which went before the cameras only days before the complete stoppage. In New York, filming started again on "Butterfield 8," starring Elizabeth Taylor, Laurence Harvey, Eddie Fisher and Dina Merrill. This Afton-Linebrook Production is from the John O'Hara best-seller about a New York playgirl. Daniel Mann directs.

Family drama

In Hollywood, the cameras rolled again on "Go Naked in the World," Gina Lollobrigida's second U.S-made film. In this Arcola Production she stars with Anthony Franciosa and Ernest Borgnine. It is a drama of family crises in post-war Chicago.

In England, filming started on May 2 on "Invasion Quartet," a comedy of wartime adventure starring Bill Travers, Spike Milligan, Millicent Martin, Gregoire (Coco) Aslan, John le Mesurier, Maurice Denham and Thorley Walters. It is being directed by Joy Lewis (of "Baby and the Battleship" fame).

Following recent discussions with Joseph R. Vogel, president of Metro-Goldwyn-Mayer Inc., on MGM's overall production planning, studio head Sol C. Siegel emphasises that the past year has been notable for the addition to the studio of leading producers, directors and writers, to implement the company's long-range programme of major productions. Particular stress has been placed on the encouragement and development of new talent in all departments of the studio.

This foresight is readily reflected in the many pictures which are planned for future filming. High on the list is the first story-film in Cinerama.

New process

This process will be used for "Charlemagne," a spectacular action-filled romantic drama about that great medieval figure.

Other outstanding films now in active preparation are "Mutiny on the Bounty," "The Four Horsemen of the Apocalypse," the big-scale drama from the Ibanez novel; "Where the Boys Are," a story of collegians on the loose, starring a host of young people—Natalie Wood, George Peppard, George Hamilton, Russ Tamblyn, Luana Patten, Yvette Mimieux; "Bachelor in Paradise," to star Bob Hope in his initial MGM appearance.

Other films

Other films on MGM's long-term programme include "The Brothers Grimm," the life story of the famous writers, linked by some of their finest tales, which George Pal will produce and direct; "Devil May Care," a romantic comedy with songs, to star Frank Sinatra; "The Elsie Janis Story," musical biography of the famous American entertainer, to star Shirley MacLaine; "I Thank a Fool," a romantic suspense drama to star Ingrid Bergman; "Lady L." a comedy-drama of a girl's rise from slums to high-society, to star Gina Lollobrigida and Tony Curtis, and "Sweet Bird of Youth," Tennessee Williams's latest Broadway hit, for which Paul Newman will repeat his stage role.

WE HAVE KEPT OUR PROMISE

says L. LEWIS

SIX months ago, when Warner-Pathe was formed, we promised the trade the strongest line-up of pictures ever to come from any one renting organisation. We have kept our word.

In the time that has elapsed we have maintained a steady output of widely varied releases, proving by the business so far recorded that all were productions of the highest commercial value.

Extended runs at the Warner Theatre, and frequent record-breaking returns from box-offices all over the country have showed clearly that our product has been made up of the type of pictures which today's cinemagoers are keen to see.

Without dwelling particularly on any one point, a fact which has emerged conclusively from this first half-year of business by Warner-Pathe, is the obvious success of our policy of treating individually, each film we handle.

No longer is it enough to put out pictures in a routine manner; with audiences becoming increasingly selective every film must be exploited to take the utmost advantage of its particular selling angles.

To this end, we have brought the glamour of a West End opening night to theatres in outlying districts of London, and provincial cities, such as Manchester, by holding full-scale premieres to tie-in with local associations, either with the film's subject matter, or its stars.

The "hard ticket" policy on "The Nun's Story" is another individual campaign which is proving outstandingly successful, with lengthy seasons in top theatres all over the country already completed, and many situations still to play.

Certainly the biggest launching campaign ever to be planned in this country, is that for "Hercules Unchained," Joseph E. Levine's spectacular epic in colour and widescreen. This production, combining all the appeal of a stupendous action drama, with a romantic story and lavish settings, is being given a £60,000 send-off, and a countrywide blanket release at the height of the holiday season.

For the year ahead we have Frank Sinatra, Sammy Davis Jr., Dean Martin and Richard Conte in "Ocean's 11;" Peter Finch and Angie Dickinson in "Rachel Cade"; Charlie Drake in "Sands of the Desert"; Laurence Harvey, Richard Todd and Richard Harris in "The Long and the Short and The Tall"; Richard Burton in "Ice Palace"; Ernest Borgnine in "Pay or Die"—big names in big pictures which are being readied for your box-offices now.

With this very comprehensive selection of pictures, I feel confident that Warner-Pathe will cement its young, but sturdy, reputation as one of the most powerful renting organisations in existence today.

Warner-Pathe maintains a steady output

ONE of the most colourful and spectacular films to be seen in this country for a long time is "Hercules Unchained." Starring Steve Reeves, it is the story of one of legend's mightiest men, and the film traces his many adventures and battles.

Filmed in colour on location in Italy, the film was produced by Bruno Vailati with direction by Pietro Francisci and also stars Sylva Lopez.

A screen adaptation of Edna Ferber's best-selling novel "Ice Palace" is another exciting film scheduled for release in the late summer.

Exciting

With a cast headlined by four international stars—Richard Burton, Carolyn Jones, Robert Ryan and Martha Hyer—"Ice Palace" is the exciting story of Alaska's grim battle over 50 years to win recognition as America's 49th State.

Filmed amid the rugged, barren Arctic wastes, this Technicolor production traces the adventures of two families.

The Frank Sinatra Dorchester production "Ocean's 11" is the next in line for lease. The film tells the tension-riddled sto of 12 men who, with a scientific and military nned scheme, hold-up the fabulous Las Veg ambling casinos on New Year's Eve.

Frank Sinatra tops the cast as Dann cean, the man who organises the audacious bery, while Dean Martin, Peter Lawford and hard Conte are members of his gang. Angie kinson, who previously starred in "Rio vo" and "The Bramble Bush" is the fem ad, as Sinatra's wife.

"Ocean's Eleven," in Technicolor, produced and directed by Lewis Milestone, an who directed the classic "All Quiet O The Western Front."

Another picture due for release in the mn is "The Sundowners," a Warner Bros. ish production. Filmed in Australia's outb it is the dramatic story of a wandering she armer and his many adventures.

Starring Robert Mitchum, Deborah rr, Peter Ustinov and Glynis Johns, the is produced by Gerry Blattner with directi by Fred Zinnemann.

Close on the heels of this line-up co a

continued on page 90

COMEDY IS OUR BACKBONE

By DAVID KINGSLEY

I THINK it is safe to say that British Lion has established a reputation in the field of comedy that it would be difficult to rival. Some of the comedies we have released have achieved a level of success which has done a great deal to warm the climate of films in this country.

I need only remind you of films like "I'm All Right, Jack" and, more recently, "Two Way Stretch"—both of which translate our pride into solid, box-office terms.

When I am asked to define British Lion's policy for the Autumn and Winter releasing periods, only one thing need be said emphatically: COMEDY WILL REMAIN THE BACKBONE OF OUR POLICY.

We shall continue to release a number of comedies, particularly aimed at the United Kingdom market. One of them, which will be released soon, is "Light Up The Sky"—one of the films from our fruitful association with Bryanston. It is a film with great warmth and humour.

My colleagues, Frank Launder and Sidney Gilliat, are about to start production of another "St. Trinian's" comedy — this time called "The Pure Hell of St. Trinian's." It promises to continue the enormous success of the previous films in this setting.

Then, the Boulting Brothers, with their unmistakable touch, are now filming "The French Mistress," another comedy in which there are real grounds for confidence. It has the kind of zest which, today, is in great demand from the public.

Brian Rix is making a series of films for British Lion. The first of them, "The Night We Got The Bird," has recently been completed. I need only remind you that Mr. Rix has been running the Whitehall Theatre in London for ten uninterrupted years: his comedies there have become legendary throughout the country.

His previous films, too, have achieved great success. His latest has the kind of comedy which appeals to the widest possible public. And there are others of the same calibre on the stocks.

It may be argued, I suppose, that these comedies, aimed as they are at the home market, can have little value overseas. In fact, there are very encouraging signs that this is not the case.

We have the very recent example of "I'm All Right, Jack"—which, despite its concern with British institutions, has made great impact from Sweden to New Zealand, and has reached unprecedented levels of success in New York.

We shall, also, as you will see from our list of product, be handling a wide variety of films which have in common the one vital factor today: entertainment value.

We shall also be continuing our extremely rewarding relationship with both Bryanston and Britannia and we shall be releasing a number of programmes direct to Independent cinemas.

Our past successes, I think, speak eloquently for themselves. Of our future programme, I can sum up simply by saying that it remains virile, imaginative—and designed to have the widest possible appeal.

British Lion offers a programme from the top talents

WITH more than 40 titles for release between now and the end of the year, British Lion is ready to offer a fine programme of product from the top talents of the country.

The line-up ranges from spectaculars to riotous farce; from science-fiction to edge-of-the seat drama.

While continuing its policy of making and distributing its own films, British Lion's programme is considerably strengthened by its links with other major independent producers, and the distribution companies Bryanston and Britannia Films.

It is through Bryanston that at least five important productions will be released.

The first is "The Entertainer," with Laurence Olivier as the broken-down comic Archie Rice—a role that was acclaimed on the West End stage and on Broadway. Also starring with Olivier are Shirley Anne Field, Brenda de Banzie, Joan Plowright and Roger Livesey. Harry Saltzman produced and Tony Richardson directed.

Tommy Steele fans have plenty to look forward to—for he stars, with Ian Carmichael and Benny Hill, in "Light Up The Sky," a wartime comedy in which an unlikely "shower" man a searchlight. Lewis Gilbert produces and directs.

Behind the glamour

A jet plane crashes. The court of inquiry blames the pilot.

This is the theme for "Cone of Silence" an edge-of-the-seat drama that takes a devastating look behind the glamour of jet-age travel. Michael Craig, Bernard Lee, Elizabeth Seal, Peter Cushing and George Sanders star in this Aubrey Baring production which Charles Frend directs.

Fresh from "The Entertainer" Shirley Anne Field gets another star role in "Saturday Night—Sunday Morning." This is the exciting screen version of Alan Sillitoe's novel about a convention-smashing working-class Don Juan. It also stars Albert Finney, Rachael Roberts and Hylda Baker. Harry Saltzman and Tony Richardson produce and Karyl Reisz directs.

When a small Spanish boy inadvertently "borrows" a million pesetas from a bank it starts the biggest chase ever seen in Spain. This comedy/drama, filmed on location in Spain, stars Virgilio Texera, Marianne Benet and introduces Maurice Reyna. George Brown produces and Charles Crichton directs.

The Boulting Brothers unmistakable comedy touch will soon be seen again in "The French Mistress." It is about the chaos that hits a boys' school when the new French teacher turns out to be sizzling Agnes Laurent. Produced by John Boulting and directed by Roy Boulting it also stars James Robertson Justice, Cecil Parker and Ian Bannen.

Although the Boultings have established an international reputation for comedy they are still remembered for dramas like "Seven Days To Noon."

"The Risk" marks their return to this field in a tense story of scientists who are silenced by the Official Secrets Act. Based on Nigel Balchin's novel "A sort of Traitors," "The Risk" stars Tony Britton, Virginia Maskell, Peter Cushing and Ian Bannen and was produced by John Boulting and directed by Roy Boulting.

British Lion's association with Britannia Films produces two exciting dramas.

Witchcraft in present-day New England is the spine-chilling background for the first, "City of the Dead," an "X" certificate production which stars Betta St. John, Dennis Lotis, Patricia Jessel and Christopher Lee. Donald Taylor produces and John Moxey directs.

The second is "Foxhole In Cairo" the dramatic screen version of Leonard Mosley's book about a German attempt to discover the secrets of Alamein. It stars James Robertson Justice, Fenella Fielding, Gloria Mestre and Albert Lieven.

Britannia is also in production with "Hands of Orlac"—starring Mel Ferrer as a concert pianist who has an operation on his hands with terrifying results.

Splendour

Michael Powell wrote, produced and directed "Honeymoon." It brings Antonio, Spain's greatest dancer to the international screen. The breath-taking splendour of Spain, the beauty of Ludmilla Tcherina and the dazzling Antonio gives this Technicolor big screen production a pace that never lets up.

Brian Rix has set up his own production company with Darcy Conyers. The result: "The Night We Got The Bird," a riotous comedy.

Science fiction fans will want to see the "Angry Red Planet," the dramatic story of the first manned rocket ship to land on Mars.

Production is now starting on "Ballets de Paris"—in Technicolor and Super Technirama 70. Roland Petit, Cyd Charisse, Moira Shearer and Zizi Jeanmaire are the stars.

Highly exploitable is "Aphrodite Goddess of Love," the first of Belinda Lee's films made on the continent to be released in Britain.

Exhibitors who have played ballet films with success will want to note "Lileia" from Russia, home of the classical style. This film will be released through Individual Pictures the department of British Lion which handles overseas product.

More big laughs are on the way from Frank Launder and Sidney Gilliat. They're about to let the Ronald Searle monsters of St. Trinian's loose again in "Pure Hell of St. Trinian's," which is being made at Shepperton.

A camera team travelled 14,000 miles through China to produce "Behind The Great Wall," a spectacular Ferrania colour film of the lives and customs of the country. It was the first film to penetrate the bamboo curtain and it took the team 10 months of travel by plane, train, mule and camel.

Terror strikes London when a 200 ft. monster rampages through the city leaving a trail of destruction in the King Brothers' production of "Gorgo." It is spine-tingling science-fiction.

SUCCESS IN THE SIXTIES

by FRED HUTCHINSON

A DICTIONARY definition of the word paramount is supreme. Our slogan—"Success in the Sixties"—is being amply justified by the quality and quantity of the many outstanding pictures streaming through from the company's Hollywood studio and from studios in this and other European countries.

Based on observations resulting from many years' experience in the motion picture industry, and born of an equal number of years of travel, analysis and discussions with exhibitors, press and public, Paramount—notwithstanding the difficulties occasioned by the Hollywood strike—is looking forward to the future with the utmost confidence and enthusiasm.

Some of the principal indications are the plans for bringing to the screen Taylor Caldwell's dramatic narrative of St. Luke, "Dear and Glorious Physician," one of the most significant literary acquisitions of the past 10 years, and that three multi-million dollar pictures individually starring John Wayne, Danny Kaye and Frank Sinatra are among 27 major Paramount pictures due for production during the next 18 months.

Paramount, the company which established an entertainment milestone with Cecil B. DeMille's "The Ten Commandments," already seen by over 80,000,000 people, proposes to make an equally spectacular production of Miss Caldwell's wonderful novel as part of the studio's accelerated and expanded production programme.

It is intended to have "Dear and Glorious Physician" ready for release by the end of 1961, thus continuing the company's impressive line-up of such subjects as Perlberg-Seaton's "The Rat Race," Alfred Hitchcock's "Psycho," Marlon Brando's "One-Eyed Jacks," Ray Stark's "The World of Suzie Wong" and other impending box-office giants.

Everybody in the industry is familiar with the phenomenal success story of "The Ten Commandments," the world-wide receipts of which already approximate 90,000,000 dollars.

Nothing like this has ever been experienced in our industry and the public demand for the DeMille masterpiece is such that return engagements are constantly requested and in every situation capacity audiences are a regular occurrence.

What an answer this film alone provides to the "Dismal Desmonds," who never miss an opportunity of telling us that the film business has had its day; and what an answer pictures of this calibre offer to those who would have us believe that television could ever supplant the cinema as the mass entertainment medium of the vast majority of this or any other country's population.

We are frequently reminded that there is nothing new under the sun, and the fact remains that a really good picture, telling a really good story effectively, is more than a match for any form of counter-entertainment yet devised.

Exhibitors are well aware that under Jack Karp's invigorating leadership at our Hollywood studio our doors are wide open to any proposals that are likely to show a profitable result.

Our president, Barney Balaban, and our vice-president in charge of world sales, George Weltner, have stressed over and over again that the company's operations are in high gear and that the world production market is boiling harder than at any time since television arrived on the scene.

As Mr. Balaban recently declared, first and foremost Paramount is in motion picture production and distribution to stay and to prosper.

On the public's part there is, without question, a revival of interest in and keenness for motion pictures. Paramount, I assure you, is alive to this state of affairs; and that is why I have no hesitation whatever in repeating that old and familiar axiom, which still holds and will continue to hold true—"If it's a Paramount picture, it's the best show in town."

Paramount looks forward with confidence

CECIL B. DEMILLE'S production of "The Ten Commandments" still tops any list of Paramount releases.

Hal Wallis's "Visit to a Small Planet." starring Jerry Lewis. will be generally released on June 6. This hilarious farce about an impish creature from outer space. who comes to earth on a spree. was directed by Norman Taurog and adapted from the stage hit by Gore Vidal. Other principals are Earl Holliman. Joan Blackman. Fred Clark. Lee Patrick. Jerome Cowan and John Williams.

Musical comedy

The Panama-Frank production. "Li'l Abner," the "hillbilly" premiere of which will be held at the Plaza on June 2. is a big-scale musical comedy version of the Broadway success which ran for two years.

Most of the stage players repeat their roles in the film. the large cast including Peter Palmer (in the title role). Leslie Parrish. Stubby Kaye, Stella Stevens. Billie Hayes. Julie Newmar. Joe E. Marks and Robert Strauss. The picture, in VistaVision and Technicolor. was directed by Melvin Frank.

The next Dino DeLaurentiis production for Paramount release is "Five Branded Women," a stark, realistic story of women in war and women in love. Filmed in Italy and Austria under Martin Ritt's direction, the huge cast is headed by Van Heflin, Silvana Mangano, Barbara Bel Geddes. Vera Miles. Jeanne Moreau, Carla Gravina. Richard Basehart, Steve Forrest, Harry Guardino and Alex Nicol.

Tony Curtis and Debbie Reynolds are starred in the Perlberg-Seaton production, "The Rat Race." a bristling. staccato drama of young moderns and their uphill battle for survival in the big city. Robert Mulligan directed the Garson Kanin subject. based on his hit Broadway play. Other leading players in this powerful story are Jack Oakie. Kay Medford. Don Rickles and Marjorie Bennett. The film is in Technicolor.

Sy Weintraub's second "adult" production in the Tarzan series is "Tarzan the Magnificent," a spectacular adventure drama filmed largely on location in Kenya under the direction of Robert Day. Gordon Scott again plays the title role, and others in the cast are Jock Mahoney, Betta St. John. John Carradine, Alexandra Stewart, Lionel Jeffries. Earl Cameron, Charles Tingwell and Al Mulock. The picture is in Technicolor.

Jerry Lewis is the star, producer, director and writer of "The Bellboy." which was made chiefly on location in Florida. This joint Paramount-Jerry Lewis venture concerns an incoherent hotel bellboy as the central character, and the original script was written by Lewis in 1956. The strong cast also includes Milton Berle, Corinne Calvet, Joan Tabor, M[illegible] (Slapsie) Rosenbloom, Joey Ross, Jack D[illegible] and Guy Rennie.

Alfred Hitchcock's "Psycho." starring Anthony Perkins, Vera Miles, John G[illegible] and Janet Leigh, is said to be producer-[illegible]ctor's most unusual and exciting picture.

Set in the south-western part of th[illegible]nited States, the electrifying story revolves [illegible]nd a young woman who steals a small fo[illegible] and subsequently meets a young man under [illegible] overpowering influence of a mother wh[illegible] a homicidal maniac.

Eerie background

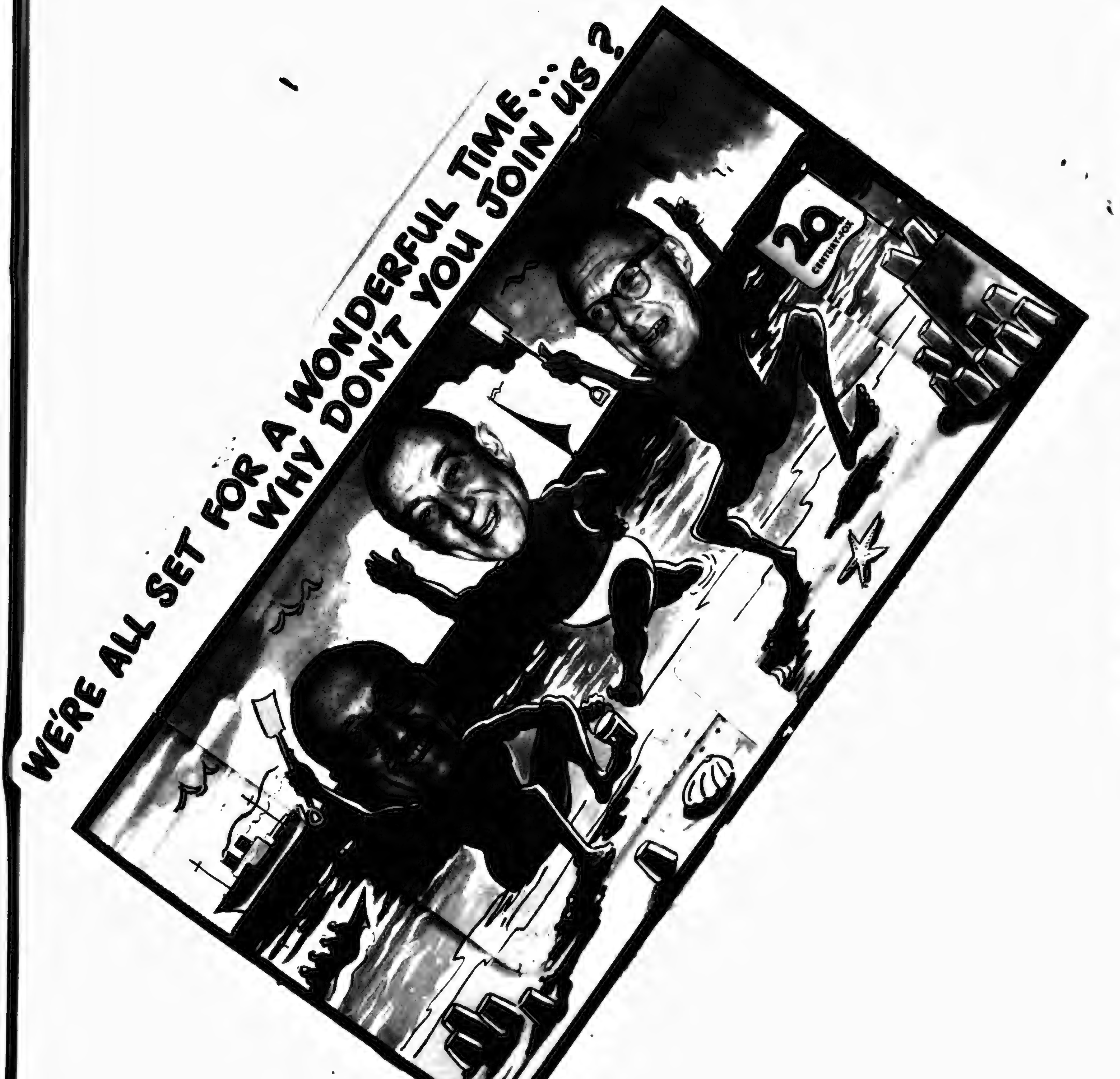
Hitchcock has refused to divulge de[illegible] of the plot, which is laid against the eer[illegible]ckground of an isolated motel and a [illegible]ing Victorian mansion.

One of the most eagerly awaited pic[illegible] is "One-Eyed Jacks," of which Marlon Br[illegible] is both star and director.

This is a Pennebaker production i[illegible]sta-Vision and Technicolor and the first we[illegible]n which Brando has appeared.

It also marks his debut as a director. [illegible]nd unique in both conception and execution. [illegible]ne-Eyed Jacks" is one of the most spe[illegible]ular subjects ever released by Paramount.

continued on page 91


WE'RE ALL SET FOR A WONDERFUL TIME...
WHY DON'T YOU JOIN US?
20
CENTURY-FOX

NEVER SO GOOD

says JAMES CARRERAS

CONGRATULATING us the other day on the success of "Hell is a City," an exhibitor friend declared: "Hammer have never had it so good!"

"And never so busy, either," I told him.

It's true. Two new films now showing, two ready for launching, three in production, and half a dozen waiting their turn to go before the cameras.

You couldn't exactly call us slow-coaches on that record! No wonder Michael Carreras, Anthony Hinds, and their brighter-than-bright teams at Bray Studios are surveying the Hammer scene with satisfaction—and pride.

No wonder an American colleague in New York has just cabled us: "Keep up the good work. More power to your elbows."

Keep it up we certainly shall. Not with arty-crafty pictures to please an eggheaded minority, but, as always, with a steady flow of highly exploitable, box-office properties designed to attract and please the masses upon whose support depends the prosperity of our entire industry.

Hammer makes exploitable box-office properties

ALREADY this year Hammer has got off to a spanking start. "Hell is a City," produced by Michael Carreras, directed by Val Guest, and made in conjunction with Associated British for Warner-Pathe release, has been doing very well at box-offices all over the country.

Not only that, but it has set the seal of stardom on Stanley Baker who, last year, was set firmly on the road to the top by his performance in "Yesterday's Enemy," also produced by Michael Carreras and directed by Val Guest.

Then, there's "Never Take Sweets From A Stranger," produced by Anthony Hinds and directed by Cyril Frankel for Columbia release.

The national press and magazine critics all praised this dramatically off-beat picture.

Patronage

In London and pre-release spots it has already clicked solidly. Managers of theatres where it has been shown claim that it has brought back to their cinemas a class of patronage they haven't seen in years.

Standing on its launching pad and awaiting the count down is "The Two Faces of Dr. Jekyll" (Columbia) one of the finest, most exciting thrillers we have produced.

Its classic story of a man who changes from a kindly doctor into a killer and commits every crime in the book, has been superbly produced in colour and Megascope by Michael Carreras, and directed by Terence Fisher from a humdinger of a script by Wolf Mankowitz.

It is superbly acted by Paul Massie, Dawn Addams, Christopher Lee and David Kossoff, and its opulent and sensuous background is given added excitement by the presence of a score of the most beautiful girls in show business.

Records

Also completed and waiting for the off is "The Brides of Dracula," a companion-piece to our first "Dracula" of two years ago which shattered box-office records all over the world.

Produced by Anthony Hinds and directed by Terence Fisher, it stars Peter Cushing, Freda Jackson, Martita Hunt and Yvonne Monlaur in a thriller which top executives of UI in New York have described in a cable to us as "even more exciting than the original."

We have three in production.

At Bray, Kenneth Hyman, one of the brightest newcomers in the business, is producing "The Terror of the Tongs," an adventure yarn set in Hong Kong at the turn of the century.

It is made for Columbia, and stars Christopher Lee, Geoffrey Toone and Yvonne Monlaur.

"The Full Treatment" which Val Guest is making with us for Columbia, is a most compelling offbeat story.

Val Guest has assembled a cast which includes Claude Dauphin, Diane Cilento, Ronald Lewis, Francoise Rosay and Bernard Braden.

Costume drama

With "The Terror of the Tongs" occupying Hammer's own Bray Studios in Berkshire, it is of interest to note that the third current production, "The Sword of Sherwood Forest," is in residence at the other Bray at Ardmore, near Dublin.

This is a big-scale costume drama in Hammerscope which Sidney Cole is producing and Terence Fisher directing in Eastman Color for Columbia.

Its stars are Richard Greene, in his famous Robin Hood role, and Peter Cushing as the wily Sheriff of Nottingham. Niall MacGinnis and Richard Pasco are in it too.

Screenplay

Alan Hackney wrote the original screenplay which is highly dramatic, exciting and robust.

Meanwhile, Anthony Hinds is preparing "The Black Hole of Calcutta," a spectacular drama of the Indian Mutiny. And Michael Carreras is assembling "The Inquisitor" from a script by Peter R. Newman, the young author of "Yesterday's Enemy."

Jimmy Sangster, who has written the screenplays of some of Hammer's biggest successes—among them the "Frankenstein" and "Dracula" pictures—has come up with a new and most original thriller called "See No Evil." He will also produce it—his first assignment in this capacity.

Hammer has recruited, too, the services of author Robin Maugham whose startling, compelling novel, "The Man With Two Shadows," is down for early production.

Add to the list "Blood River," a pirate yarn, and "The Werewolf" and "The Phantom of the Opera" and you have a formidable schedule.

Contemporar has a varied release sche le

IN accordance with its policy of g first-rate pictures from all ove world, Contemporary offers a varied pro ne for early release.

Among the pictures are two from sia, by Eisenstein—"Ivan the Terrible" "The Boyars' Plot"—and two Ingmar Be n films —"So Close to Life" and "The Ma an."

Programme

The programme includes: "Les Bonnes Femmes" (French), "Last Day of Summer" (Polish), "So Close to Life" (Swedish), "Le Rendezvous Diable" (French), "A Generation" (Polish), "The World of Apu" (Indian), "The Magician" (Swedish), "Ivan the Terrible" (Russian), "The Boyars' Plot" (Russian).

Current releases include: "The Savage Eye" (American), "Wild Strawberries" (Swedish), "Kanal" (Polish), "The Seventh Seal" (Swedish), "Ashes and Diamonds" (Polish), "The Face" (Swedish), "Eve Wants to Sleep" (Polish), "Come Back Africa" (American), "Frenzy" (Re-issue) (Swedish).

CROSS-CHANNEL'S POLICY IS FILMS WITH DIFFERENCE

by LEE STIERLI and BRIAN SAMMES

IN these times, when life is lived w the accent on youth, the Wardou treet "baby"—Cross-Channel—is happy an-nounce its continued expansion.

The policy of the company has bee ince its inception, to bring to the pu lms with a difference. Often controversi ey are always, nevertheless, commercial– ery many of our exhibitor friends have ved time and again, to the merry ringing eir box-office cash registers.

Our product has ranged from the ns "Red Inn" through many big succe nd we start the '60's with a formidable d-side—that already notorious "Green 's Nest"—which will be followed by he Wild and the Wanton," starring Belind e; "Sleeping Partners," with Claude Ti d Henia Suchar; "Les Grandes Fa Jean Gabin and Pierre Brasseur; "S nt 'X,'" with Noelle Adam and Christian r-quand; "Pleasures Are Paid For," h Klaus Pagh; and "The Demi Wife," ch is still top secret.

Today, Mr. and Mrs. Everyman ca nd do, go to the Continent, and have acq a taste for Continental entertainment. is has been proved by the phenomenal su ses of the Cross-Channel bill of fare.

We wish you "Bon Appetit" et "A tre Santé"!

1935 1960
DISTRIBUTORS
SILVER
JUBILEE

RFD IN JUBILANT MOOD...

And with justification. For in this, our Silver Jubilee Year, we offer a selection of the finest potential box-office line-up of all.

Following the splendid pattern set by such proved successes as " Conspiracy of Hearts " and " The League of Gentlemen," here are some of the titles that will really mean business in 1960—all from British studios.

MAKE MINE MINK	**Terry-Thomas, Athene Seyler, Hattie Jacques, Billie Whitelaw** A Hugh Stewart production
THE SAVAGE INNOCENTS	*Technicolor/Technirama* **Anthony Quinn, Yoko Tani** A Joseph Janni/Maleno Malenotti production
NEVER LET GO	**Richard Todd, Peter Sellers, Elizabeth Sellars, Adam Faith, Carol White** A Julian Wintle/Leslie Parkyn production
DOCTOR IN LOVE	*Colour* **Michael Craig, Virginia Maskell, James Robertson Justice, Leslie Phillips** A Betty E. Box/Ralph Thomas production
PICCADILLY THIRD STOP	**Terence Morgan, Yoko Tani, Mai Zetterling**
MAN IN THE MOON	**Kenneth More, Shirley Ann Field, Michael Hordern** An Allied Film Makers production
THE SINGER NOT THE SONG	*Colour/Wide screen* **Dirk Bogarde, John Mills, Mylene Demongeot** A Roy Baker production
THE BULLDOG BREED	**Norman Wisdom** A Hugh Stewart production

RANK FILM DISTRIBUTORS LTD.

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Rank FD

DOCTOR IN LOVE, latest in the "Doctor" series, stars Michael Craig, Virginia Maskell, Leslie Phillips, Carole Lesley and James Robertson Justice. NEVER LET GO stars Richard Todd, Peter Sellers and Elizabeth Sellars with teenage idol Adam Faith and young newcomer Carol White

Rank FD

Terry-Thomas, Athene Seyler, Hattie Jacques and Billie Whitelaw star in the uproarious comedy MAKE MINE MINK. THE SAVAGE INNOCENTS, in Technicolor and Technirama 70, is a story of love and death among the Polar Eskimos. Anthony Quinn and Yoko Tani star

Rank FD

PICCADILLY THIRD STOP, set against the background of London's "Chelsea Set," stars Terence Morgan, Yoko Tani, Mai Zetterling, Dennis Price, William Hartnell and John Crawford. One of The Rank Organisation's most ambitious productions is THE SINGER NOT THE SONG. Stars are Dirk Bogarde, John Mills and Mylene Demongeot

Rank FD

The comedy, MAN IN THE MOON, second in Allied Film Makers' programme of productions, stars Kenneth More and Shirley Ann Field. CARTHAGE IN FLAMES is a spectacular historic drama from Italy. Anne Heywood stars. Carmine Gallone directed

Rank — UI's SPARTACUS

Towering above anything produced hitherto at Universal City is the Bryna Production SPARTACUS to be presented later in the year. Based on Howard Fast's vivid and virile novel of ancient Rome and filmed in the Super Technirama-70 process, the film stars Kirk Douglas, Laurence Olivier, Jean Simmons, Charles Laughton, Peter Ustinov, John Gavin and Tony Curtis. The producer is Edward Lewis and the director, Stanley Kubrick

Rank - UI

Stars of THE GRASS IS GREENER are Cary Grant, Deborah Kerr, Robert Mitchum and Jean Simmons. The film is now being directed and produced by Stanley Donen at Shepperton. Doris Day

Rank-UI

PORTRAIT IN BLACK—based on the London and Broadway play success—stars Lana Turner, Anthony Quinn, Sandra Dee and John Saxon. Kirk Douglas, Rock Hudson and Dorothy Malone are on location in Mexico for THE HOT EYE OF HEAVEN. A Bryna production for UI

Rank-UI

THE BRIDES OF DRACULA is a blood-and-sex chiller starring Peter Cushing, Freda Jackson, Martita Hunt and new French star, Yvonne Monlaur. THE COSSACKS has been acquired by UI from its Continental producers. Heading a cast of hundreds are Edmund Purdom, John Drew Barrymore, Georgia Moll and Massimo Girotti

THE FULL TREATMENT

THE FULL TREATMENT

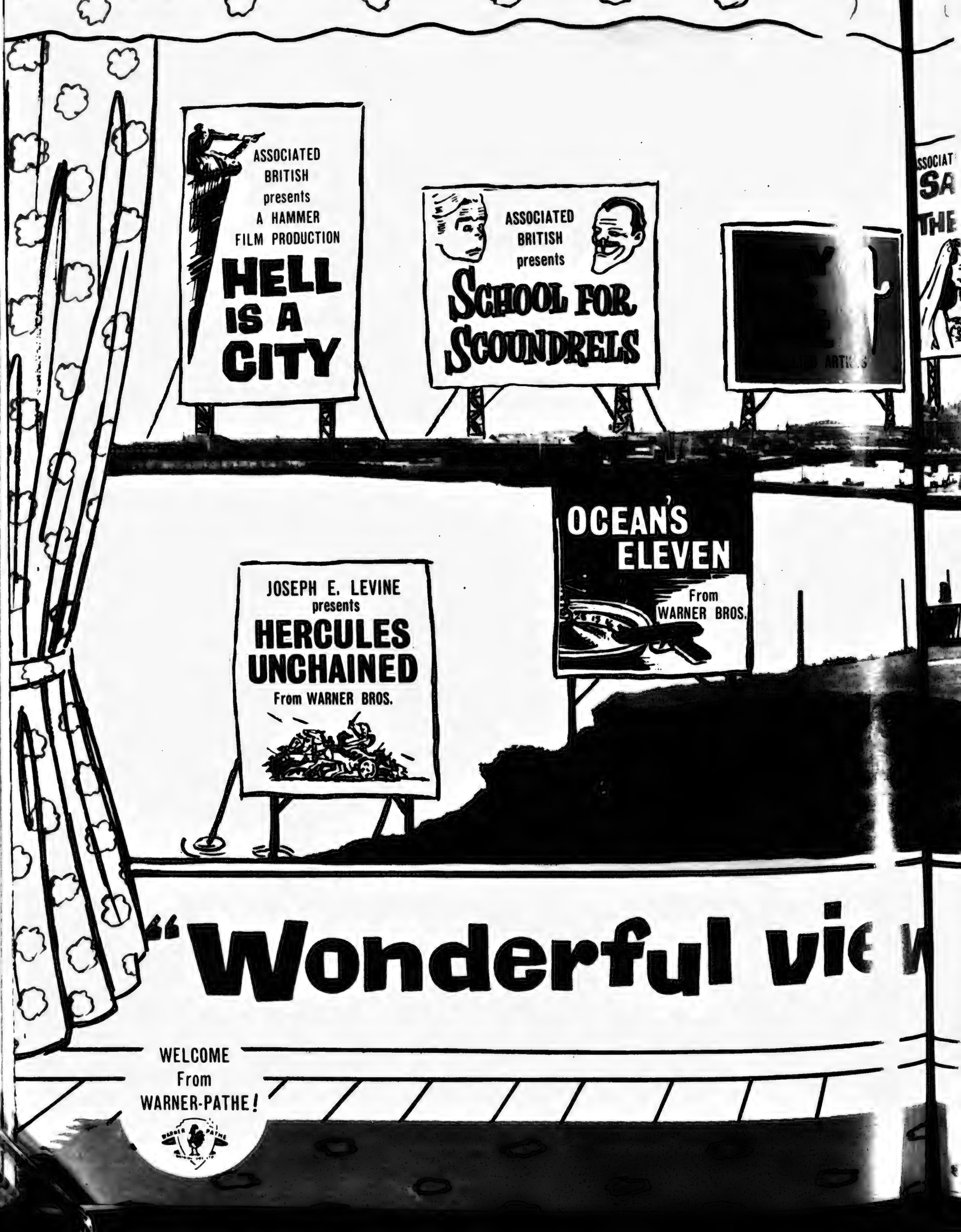
THE YEAR'S MOST EXCITING FILM!

starring

CLAUDE DAUPHIN
DIANE CILENTO
RONALD LEWIS
FRANCOISE ROSAY
with
BERNARD BRADEN
and introducing
KATYA DOUGLAS

A VAL GUEST PRODUCTION
in association with
HAMMER FILMS . . .
who gave you
"HELL IS A CITY"

[illegible] TREATMENT" is produced and directed by
[illegible] [illegible]
[illegible] for Hammer Films [illegible]


ASSOCIATED BRITISH presents A HAMMER FILM PRODUCTION
HELL IS A CITY
ASSOCIATED BRITISH presents
SCHOOL FOR SCOUNDRELS
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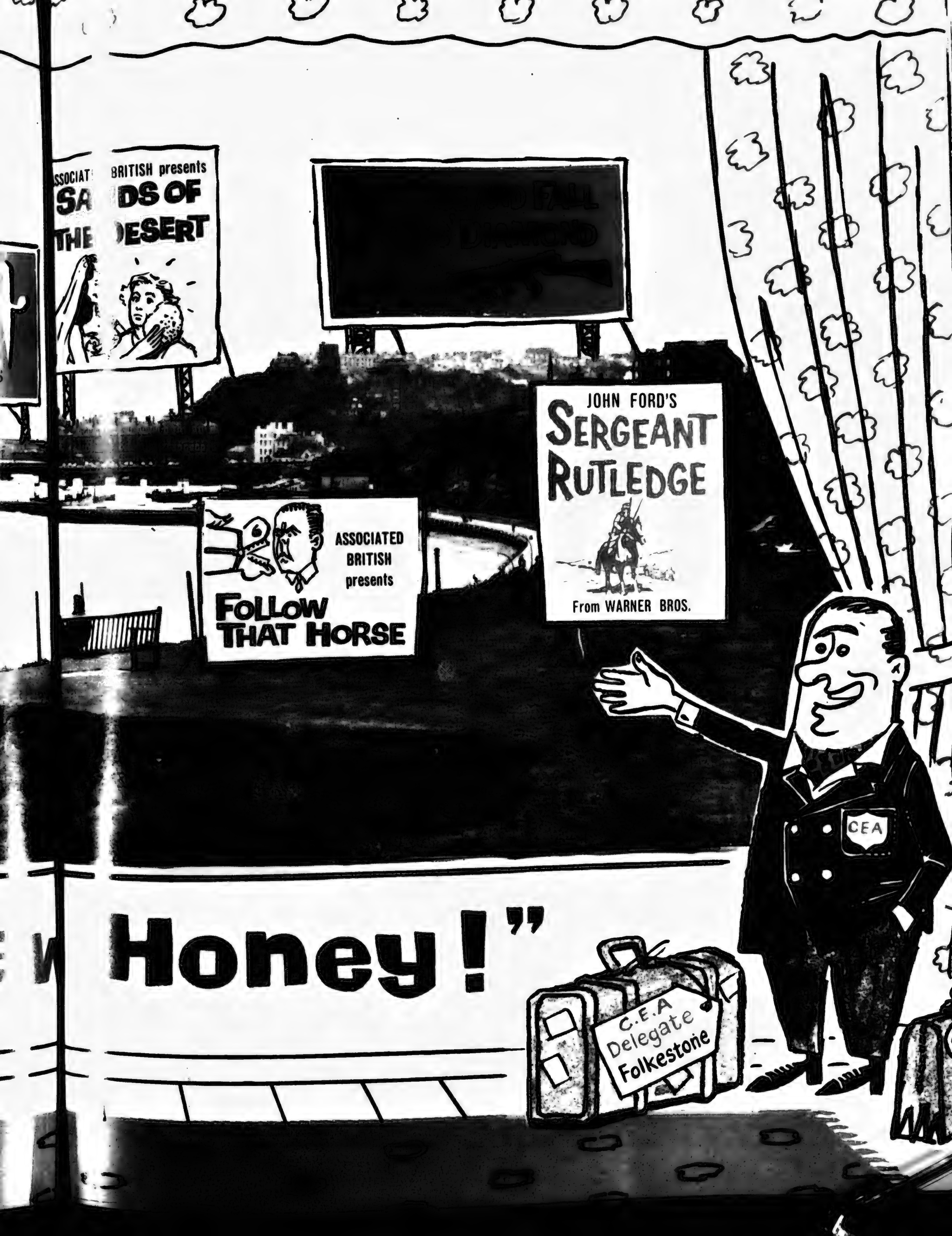
SA
THE
OCEAN'S ELEVEN
From WARNER BROS.
JOSEPH E. LEVINE presents
HERCULES UNCHAINED
From WARNER BROS.
"Wonderful vie
WELCOME From WARNER-PATHE!
WARNER PATHE


ASSOCIAT BRITISH presents
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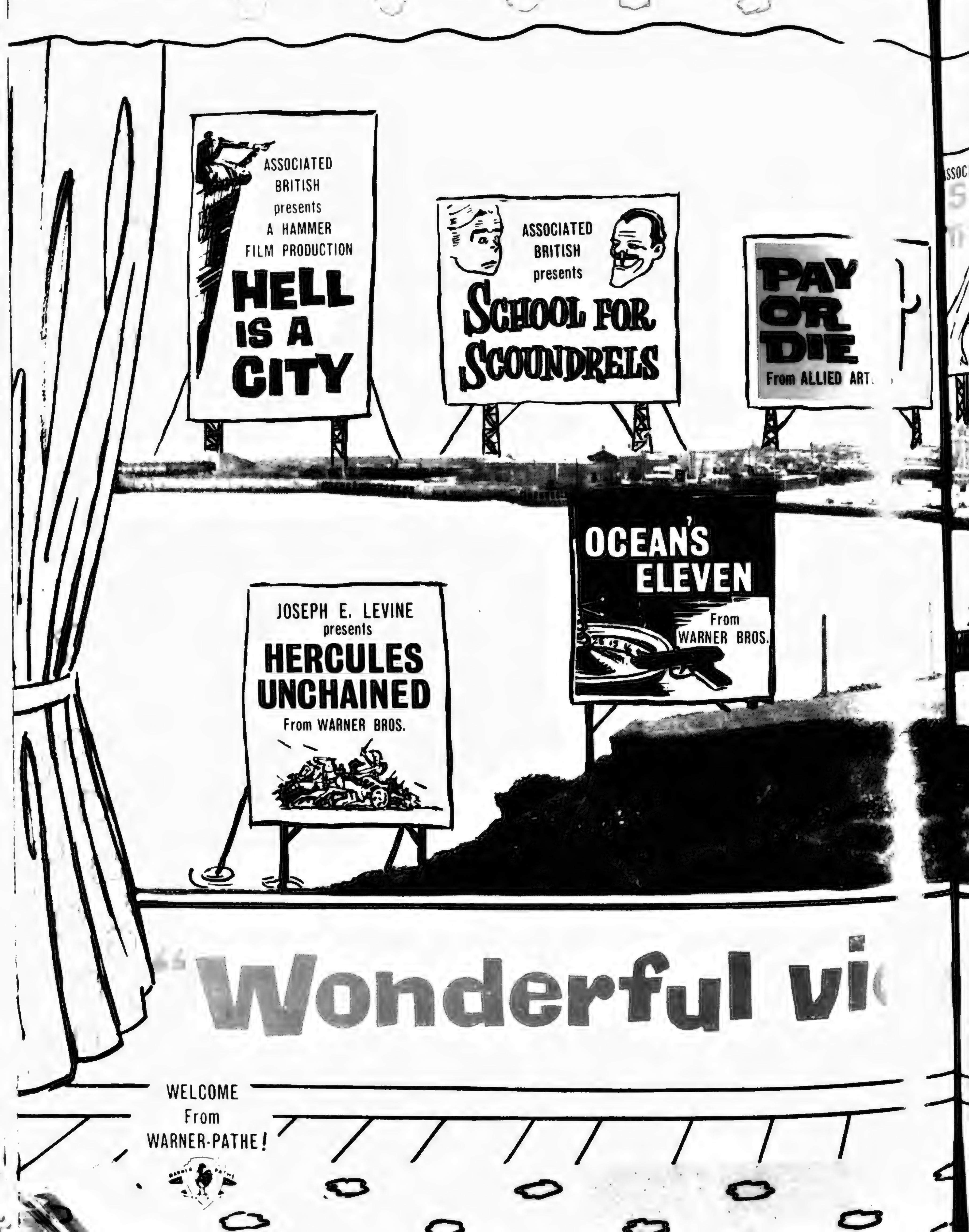
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ASSOCIATED BRITISH presents
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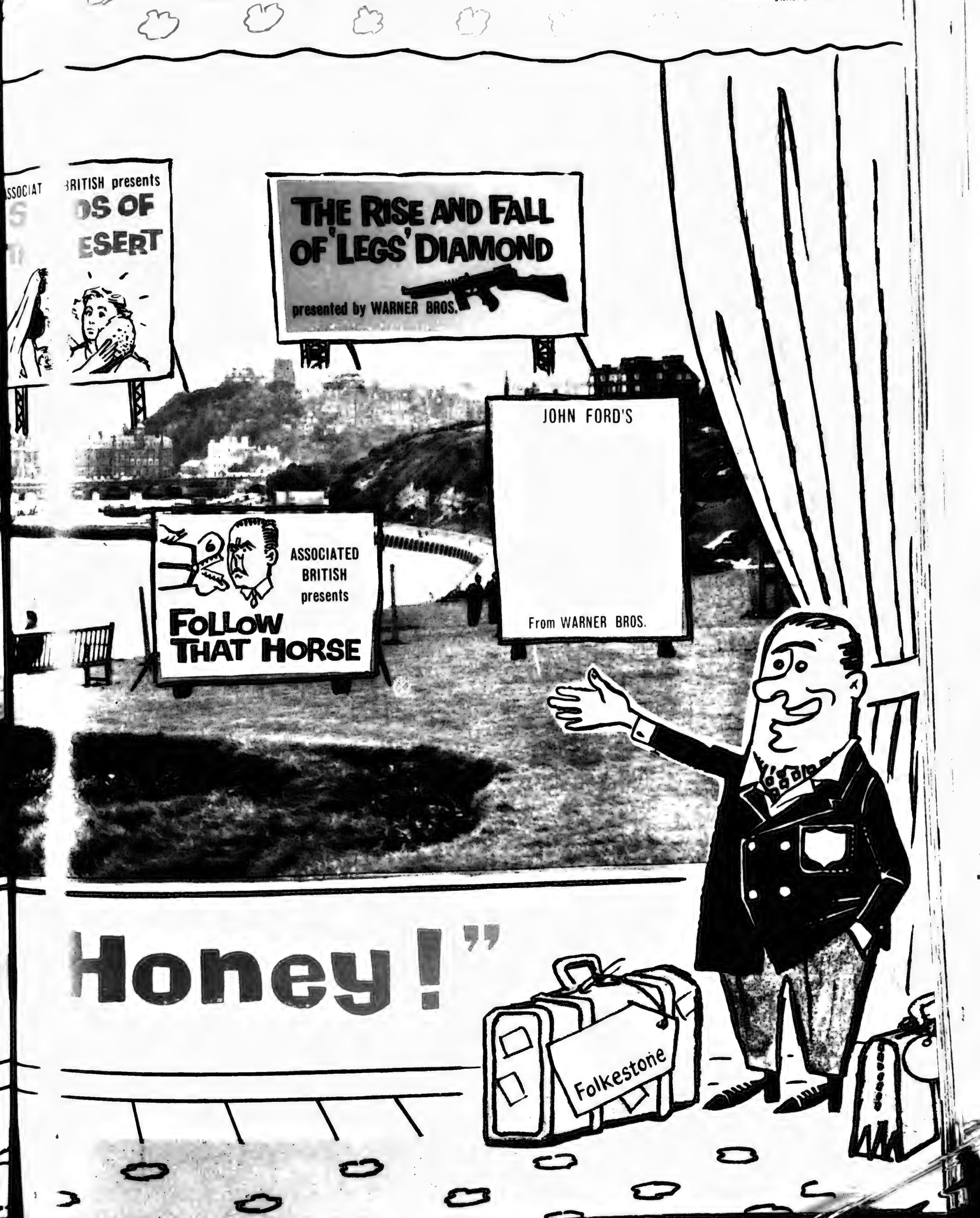
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BRITISH presents
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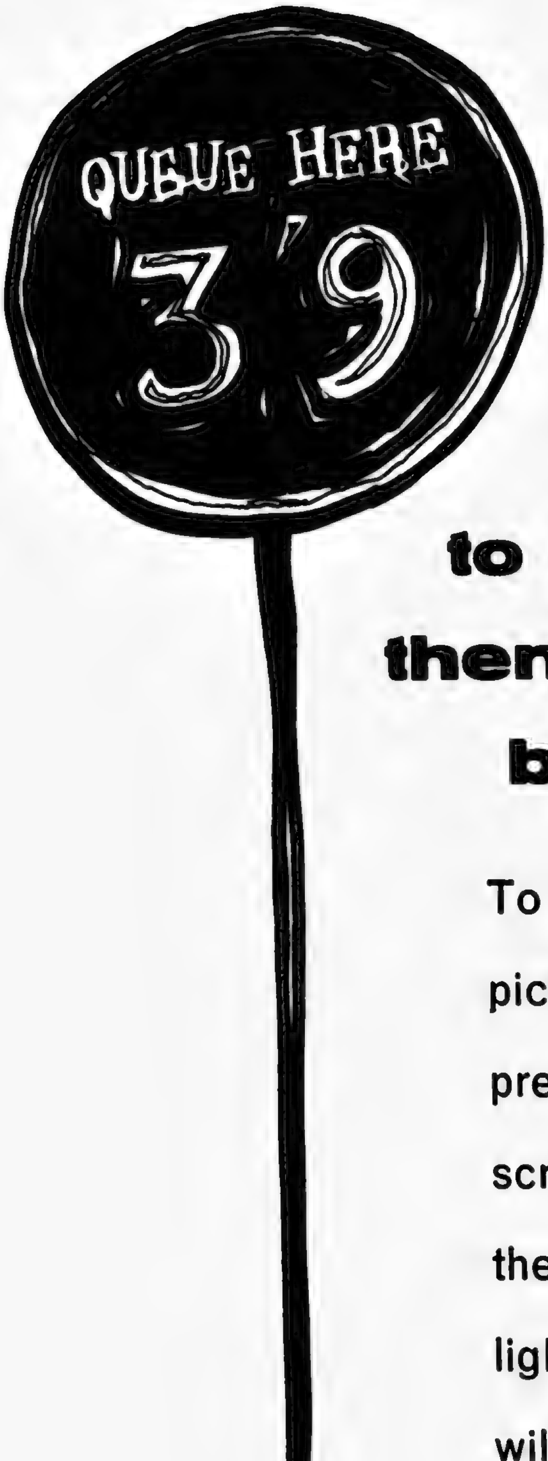
THE RISE AND FALL OF 'LEGS' DIAMOND
presented by WARNER BROS.
JOHN FORD'S
From WARNER BROS.
ASSOCIATED BRITISH presents
FOLLOW THAT HORSE
Honey!"
Folkestone



to get them back . . .

To win back that lost audience demands good pictures. Just as assuredly does it demand good presentation. For it is the superb realism of the wide screen and your showmanship which alone will keep them coming back. But bigger screens demand more light, not less. The light which only the carbon arc will give you . . . the only light bright enough to show up the 'stars'.

THE CARBON ARC–STILL SUPREME–PROVEN BY FACTS

Issued by
The British Arc Lamp Carbon Manufacturers Association,
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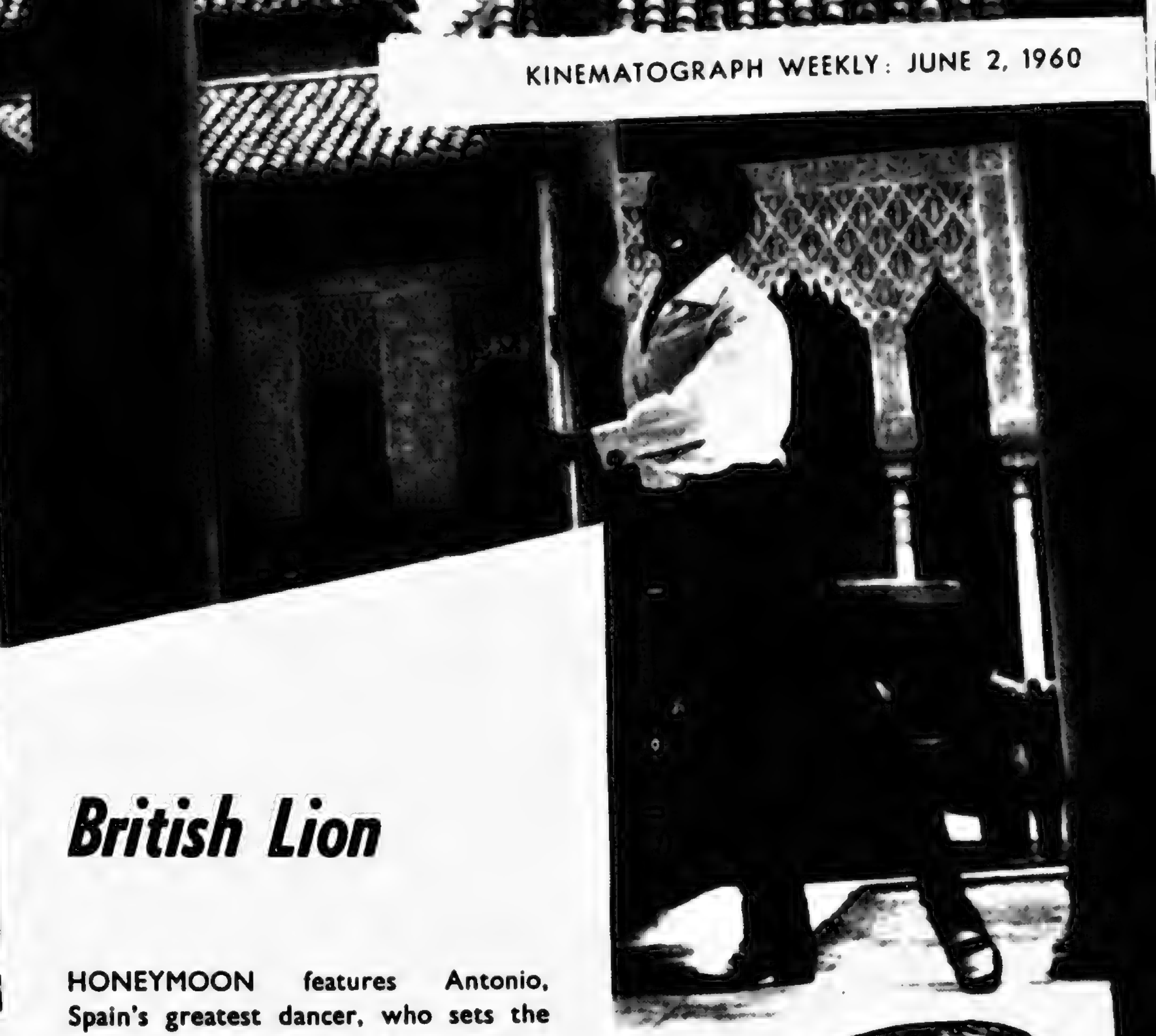
British Lion

THE FRENCH MISTRESS is a Boulting brothers comedy, starring James Robertson Justice, Cecil Parker, Ian Bannen and Agnes Laurent. BATTLE INFERNO has Stalingrad, scene of one of World War II's most ferocious battles, as the background of its story. Filmed by Frank Wisbar, one of Germany's top directors

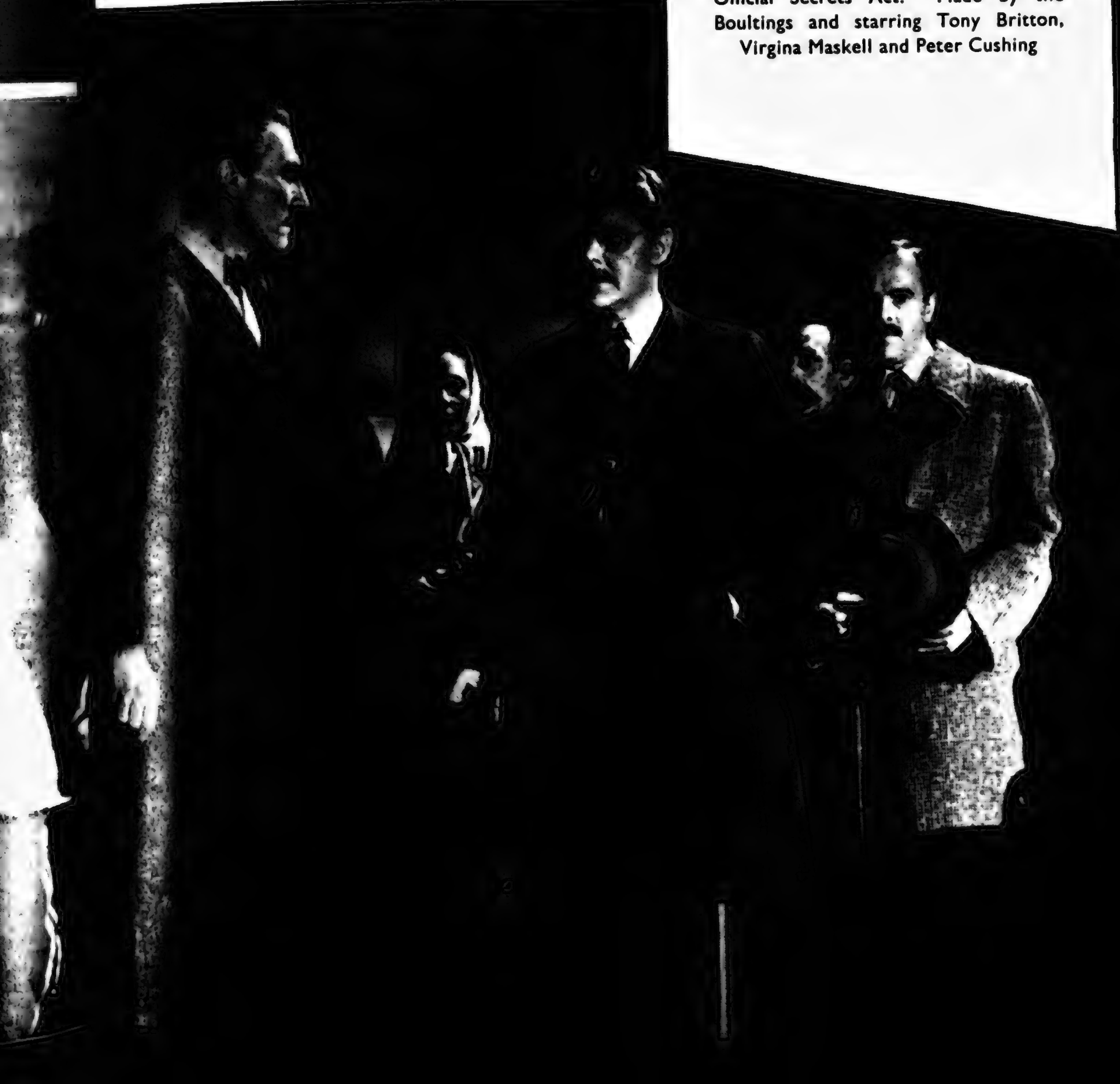
British Lion

THE NIGHT WE GOT THE BIRD is an uproarious comedy, starring Brian Rix and Dora Bryan. Darcy Conyers directed. BEHIND THE GREAT WALL is the colourful and spectacular result of a 14,000 mile journey through China. The film was made by the first unit to penetrate the bamboo curtain. Ferraniacolor and Totalscope



British Lion

HONEYMOON features Antonio, Spain's greatest dancer, who sets the film's dazzling pace. Stars Anthony Steel and Ludmilla Tcherina in Technicolor and Technirama. THE RISK is a tense story of scientists who are silenced by the Official Secrets Act. Made by the Boultings and starring Tony Britton, Virgina Maskell and Peter Cushing



British Lion

THE MOBSTER is the tough story of a poor boy's rise to power along the hoodlum road. Stars are Steve Cochran and Lita Milan. ANGRY RED PLANET is science-fiction at its most thrilling and is in Eastman Color and Cinemagic

Bryanston —British Lion

LIGHT UP THE SKY stars Ian Carmichael, Benny Hill and Tommy Steele in a riotous wartime comedy about a "shower" who man a searchlight. SATURDAY NIGHT—SUNDAY MORNING is based on Alan Sillitoe's novel. Stars are Albert Finney, Shirley Ann Field, Rachel Roberts and Hylda Baker

Bryanston —British Lion

HE STOLE A MILLION tells of a Spanish boy who " borrows " a million pesetas to help his father. Stars are Virgilio Texera and Marianne Benet. CONE OF SILENCE gives a glimpse of the conflicts behind modern jet air travel. Stars are Michael Craig, Peter Cushing, Bernard Lee, Elizabeth Seal and George Sanders

Bryanston

—British Lion

Sir Laurence Olivier was acclaimed for his performance as Archie Rice in the stage version of THE ENTERTAINER. Now the impact of his performance is brought to the screen. Also heading the cast are Brenda de Banzie, Roger Livesey and Joan Plowright

Britannia —British Lion

CITY OF THE DEAD is a story of witchcraft today. Stars are Betta St. John, Dennis Lotis, Patricia Jessel and Christopher Lee. FOXHOLE IN CAIRO is based on one of the war's most intriguing spy stories. Stars are James Robertson Justice and Fenella Fielding

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Starring PETER CUSHING

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RENEE HOUSTON GEORGE ROSE BILLIE WHITELAW JOHN CAIRNEY
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Directed by JOHN GILLING—A TRIAD PRODUCTION

ALSO

"RIFIFI AND THE WOMEN"

CERT. X

(ENGLISH SUBTITLES)

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(GUEST STAR) EDDIE CONSTANTINE

Produced by JACQUES PLANTÉ Directed by ALEX JOFFE

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(AND GUEST STAR) PETER CUSHING
IN COLOUR AND DYLASCOPE

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"JESSIE JAMES' WOMEN"
PEGGIE CASTLE
DONALD BARRY
JACK BEUTEL
IN TECHNICOLOR

"MASSACRE"
DANE CLARK
JAMES CRAIG
MARTA ROTH
MIGUEL TORRUCO
IN VIVID ANSCOCOLOR

JOHN IRELAND
in
"NO TIME TO KILL"
ELLEN SCHWIERS
BIRGITTA ANDERSSON
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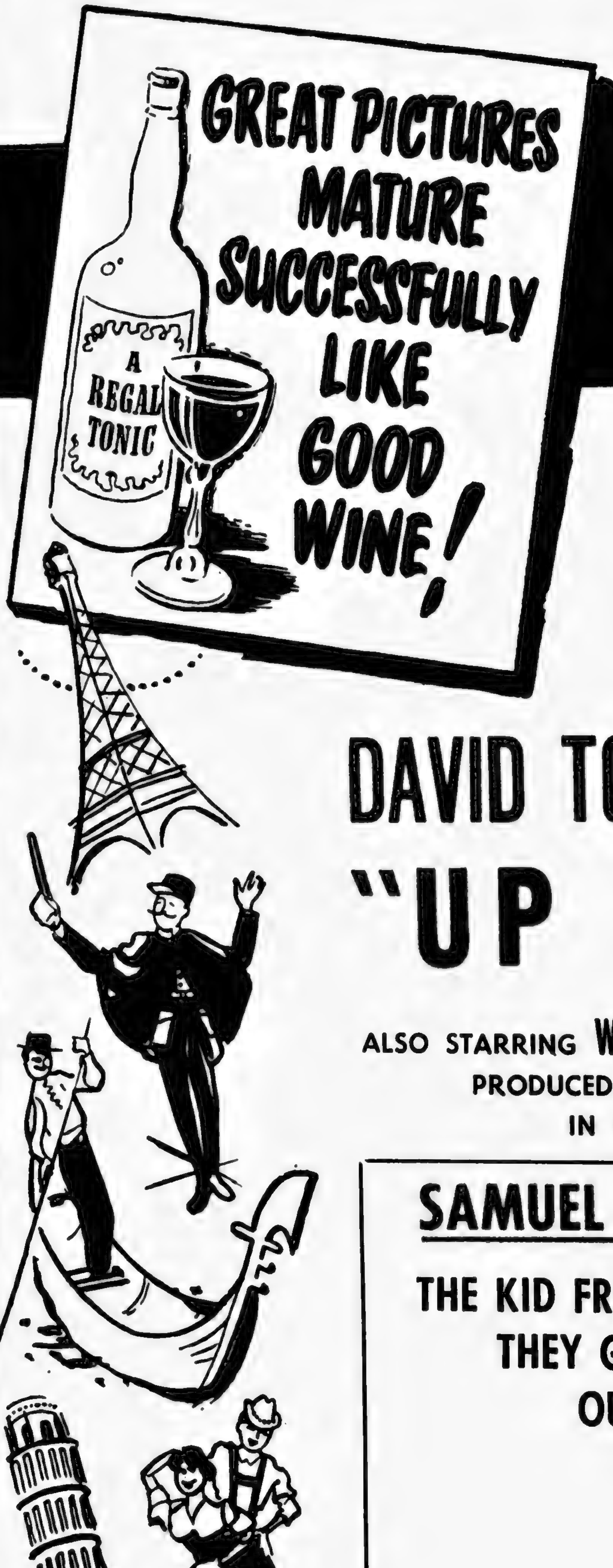
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CERT. U

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PRODUCED BY **HENRY HALSTED** DIRECTED BY **VAL GUEST**
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THE KID FROM BROOKLYN u
THEY GOT ME COVERED u
OUR VERY OWN u
MY FOOLISH HEART u
UP IN ARMS u
WUTHERING HEIGHTS u
THE BISHOP'S WIFE u
THE PRINCESS AND THE PIRATE u
THE SECRET LIFE OF WALTER MITTY u

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Twentieth Century-Fox

Mary Ure and Dean Stockwell in a scene from Jerry Wald's British production of D. H. Lawrence's SONS AND LOVERS. British singer Frankie Vaughan, in his first Hollywood film, co-stars with Marilyn Monroe in Jerry Wald's musical comedy, LET'S MAKE LOVE

Twentieth Century-Fox

Bradford Dillman, Juliette Greco and Orson Welles co-star in Darryl F. Zanuck's provocative drama, CRACK IN THE MIRROR. Stuart Whitman and new star Elana Eden play Boaz and Ruth in Samuel Engel's production of THE STORY OF RUTH, based on the Biblical love drama

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Twentieth Century-Fox

Re-creating Sir Arthur Conan Doyle's classic adventure drama, THE LOST WORLD, are Michael Rennie, Fernando Lamas, Claude Rains, Jill St. John and David Hedison. Montgomery Clift and Lee Remick in a scene from Elia Kazan's production, WILD RIVER

Twentieth Century-Fox

OSCAR WILDE is the story of Britain's most controversial literary genius. Filmed by Vantage Productions it stars Robert Morley as Wilde, seen here with Phyllis Calvert. Paul Newman and Joanne Woodward co-star with Myrna Loy in FROM THE TERRACE based on John O'Hara's best-seller

United Artists

Burt Lancaster has the title role in ELMER GANTRY, hero of the Sinclair Lewis novel. A Lancaster-Richard Brooks production. Marlon Brando, Anna Magnani and Joanne Woodward are the stars of Tennessee Williams' THE FUGITIVE KIND

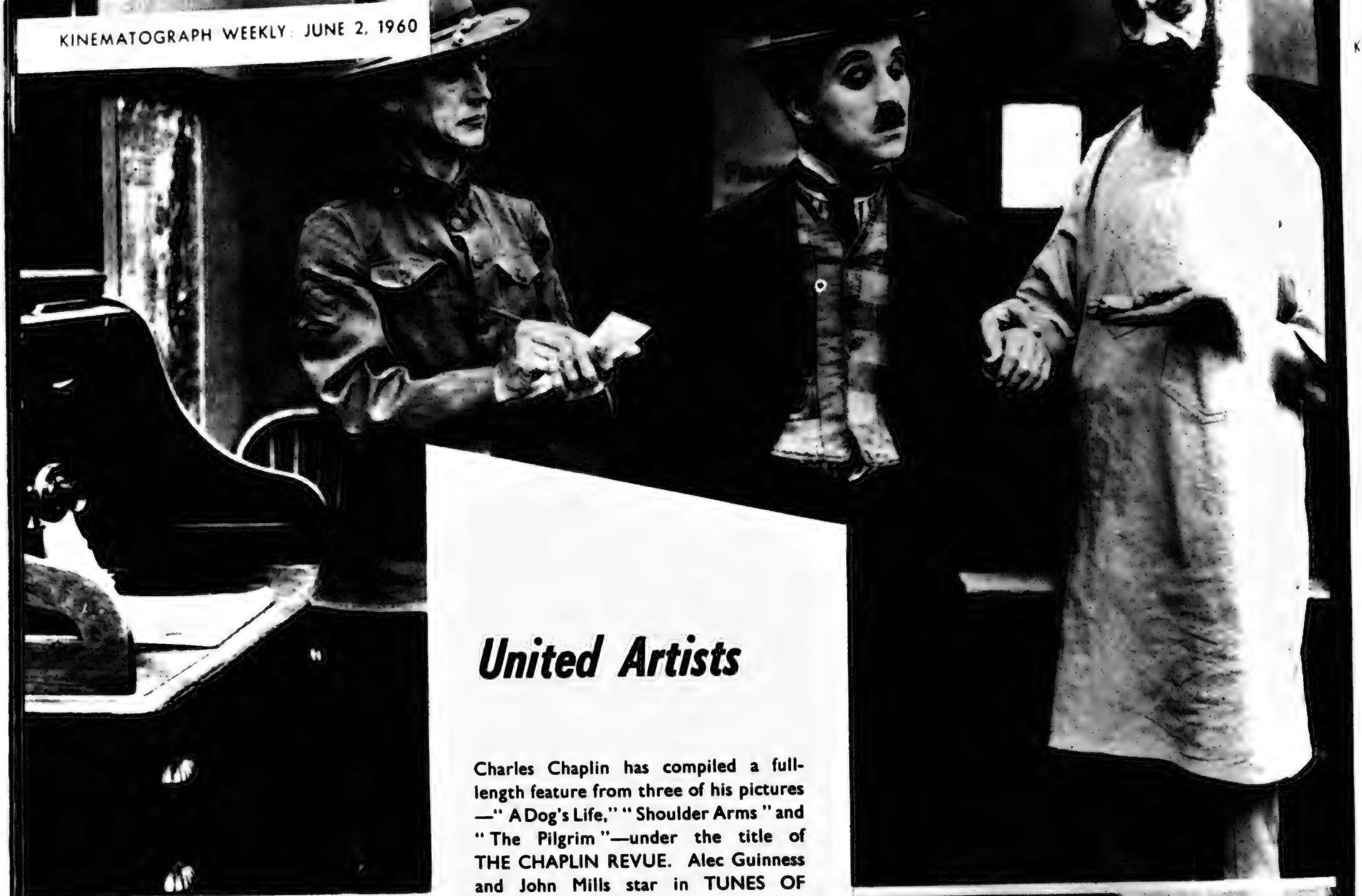
United Artists

THE UNFORGIVEN, in Panavision and Technicolor, stars Burt Lancaster, Audrey Hepburn and Audie Murphy. It is from the novel by Alan LeMay. INHERIT THE WIND, a Stanley Kramer production, stars Spencer Tracy, Fredric March and Gene Kelly

DOWN WITH DARWIN
I LOVE The LORD
DOWN WITH EVOLUTION
GODLINESS not GORILLAS
DELIVE Us Fro EVIL

United Artists

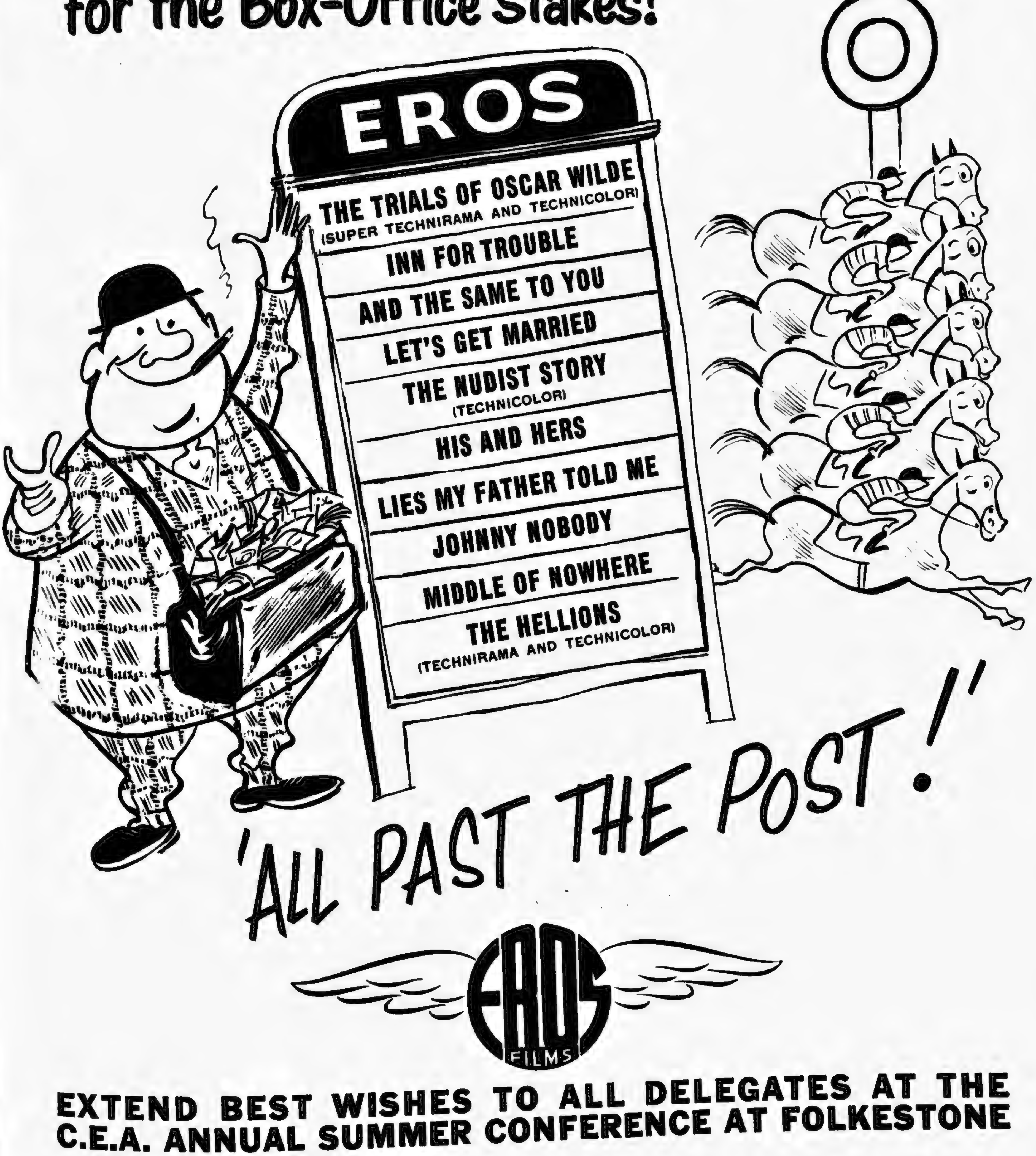
Robert Mitchum stars in A TERRIBLE BEAUTY, story of the Irish Republican Army. Also starred are Anne Heywood, Dan O'Herlihy, Cyril Cusack and Richard Harris. Cagney-Montgomery Productions made THE GALLANT HOURS. James Cagney plays the part of Admiral Halsey, a hero of World War II



United Artists

Charles Chaplin has compiled a full-length feature from three of his pictures —" A Dog's Life," " Shoulder Arms " and " The Pilgrim "—under the title of THE CHAPLIN REVUE. Alec Guinness and John Mills star in TUNES OF GLORY, based on the James Kennaway novel

Whatever you fancy for the Derby...
put your shirt on these winners
for the Box-Office Stakes!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THE TRIALS OF OSCAR WILDE
(SUPER TECHNIRAMA AND TECHNICOLOR)
INN FOR TROUBLE
AND THE SAME TO YOU
LET'S GET MARRIED
THE NUDIST STORY
(TECHNICOLOR)
HIS AND HERS
LIES MY FATHER TOLD ME
JOHNNY NOBODY
MIDDLE OF NOWHERE
THE HELLIONS
(TECHNIRAMA AND TECHNICOLOR)
'ALL PAST THE POST!'

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Nat Cohen

That Hilarious "CARRYON" shower in their GREATEST LAUGHTER HIT!

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A PETER ROGERS Production

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'U'

STARRING Sidney JAMES · Eric BARKER · Kenneth CONNOR · Charles HAV
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Produced by PETER ROGERS · Directed by GERALD THOMAS

NOW ON A.B.C. RELEASE

PEEPING TOM

IN EASTMAN COLOUR

STARRING CARL BOEHM · MOIRA SHEARER
ANNA MASSEY · MAXINE AUDLEY

Produced and Directed by MICHAEL POWELL

CERT X

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CIRCUS OF HORRORS

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A.B.C. RELEASE JUNE 27

Starring ANTON DIFFRING ERIKA REMBERG
YVONNE MONLAUR

Directed by SIDNEY HAYERS

EASTMAN COLOUR

CERT X

IN COLORSCOPE
COLOUR BY EASTMAN COLOUR

PRE-RELEASE GIGANTIC!
A.B.C. RELEASE JUNE 6

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CRIMINAL

N IN THE
CUT NG ROOMS

also starring
MARGIT SAAD · SAM WANAMAKER
Produced by JACK GREENWOOD Directed by JOSEPH LOSEY

T PETER ROGERS
PRODUCTION

WATCH YOUR STERN

NOW I PRODUCTION
AT PINEWOOD

starring Eric BARKER Kenneth CONNOR
Hattie JACQUES Leslie PHILLIPS · Noel PURCELL
Joan SIMS with Eric SYKES and Spike MILLIGAN
Guest star Sidney JAMES
PRODUCED BY PETER ROGERS DIRECTED BY GERALD THOMAS

... bigger than "KING KONG"

KONGA

NOW SHOOTING
at MERTON PARK
& A.B.C. ELSTREE

starring MICHAEL GOUGH · MARGO JOHNS
JESS CONRAD · CLAIRE GORDON

IN EASTMAN COLOUR Executive Producer. HERMAN COHEN Directed by JOHN LEMONT

---

starring **TERRY MOORE · DEBRA PAGET** IN

WHY MUST I DIE?

SHOO NG COMPLETED
HOLLYWOOD

The true story of the guilty and the innocent!

OM THE PEN OF THE
NIUS OF TERROR!

EDGAR ALLAN POE'S

"The FALL of the HOUSE of USHER"

OOTING NOW
HOLLYWOOD

STARRING
VINCENT PRICE

CINEMASCOPE
and COLOUR

more

more

more

COLOUR

There's more beauty, more excitement in colour.
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Type 5250

The new fast colour negative film

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Warner-Pathe

Joseph E. Levine's HERCULES UNCHAINED stars Steve Reeves, Sylva Koscina and Primo Carnera. Produced by Bruno Vailati and directed by Pietro Francisci. ICE PALACE — story of Alaska's fight to become America's 49th State—stars Robert Ryan, Carolyn Jones and Richard Burton

Warner-Pathe

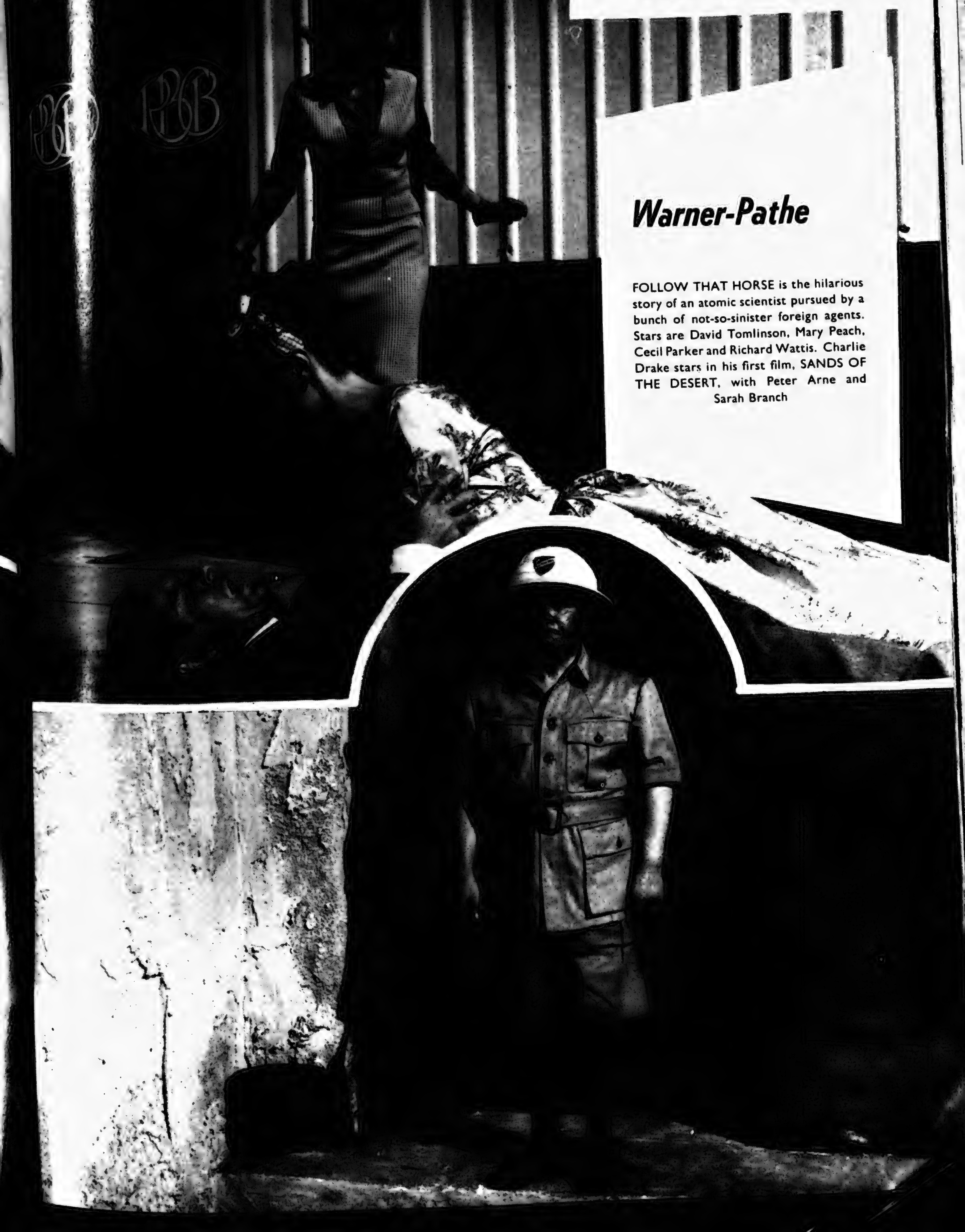
THE CROWDED SKY, story of airline pilots, stars Dana Andrews, Rhonda Fleming and Keenan Wynn. Carroll Baker, Vittorio Gassman and Roger Moore star in THE MIRACLE, colourful adventure set during the Napoleonic wars

Warner-Pathe

OCEAN'S ELEVEN is a Frank Sinatra Dorchester production starring Frank Sinatra, Dean Martin, Angie Dickinson, Peter Lawford and Richard Conte. Robert Mitchum stars with Deborah Kerr, Peter Ustinov and Glynis Johns in THE SUNDOWNERS which was filmed in Australia's wild out-back

Warner-Pathe

Ernest Borgnine portrays the New York police detective who launched the fight against the corrupt, underworld empire of the Mafia in PAY OR DIE. Jeffrey Hunter heads the cast of HELL TO ETERNITY, story of a U.S Marine who captured 2,000 Japanese single-handed



Warner-Pathe

FOLLOW THAT HORSE is the hilarious story of an atomic scientist pursued by a bunch of not-so-sinister foreign agents. Stars are David Tomlinson, Mary Peach, Cecil Parker and Richard Wattis. Charlie Drake stars in his first film, SANDS OF THE DESERT, with Peter Arne and Sarah Branch

Warner-Pathe

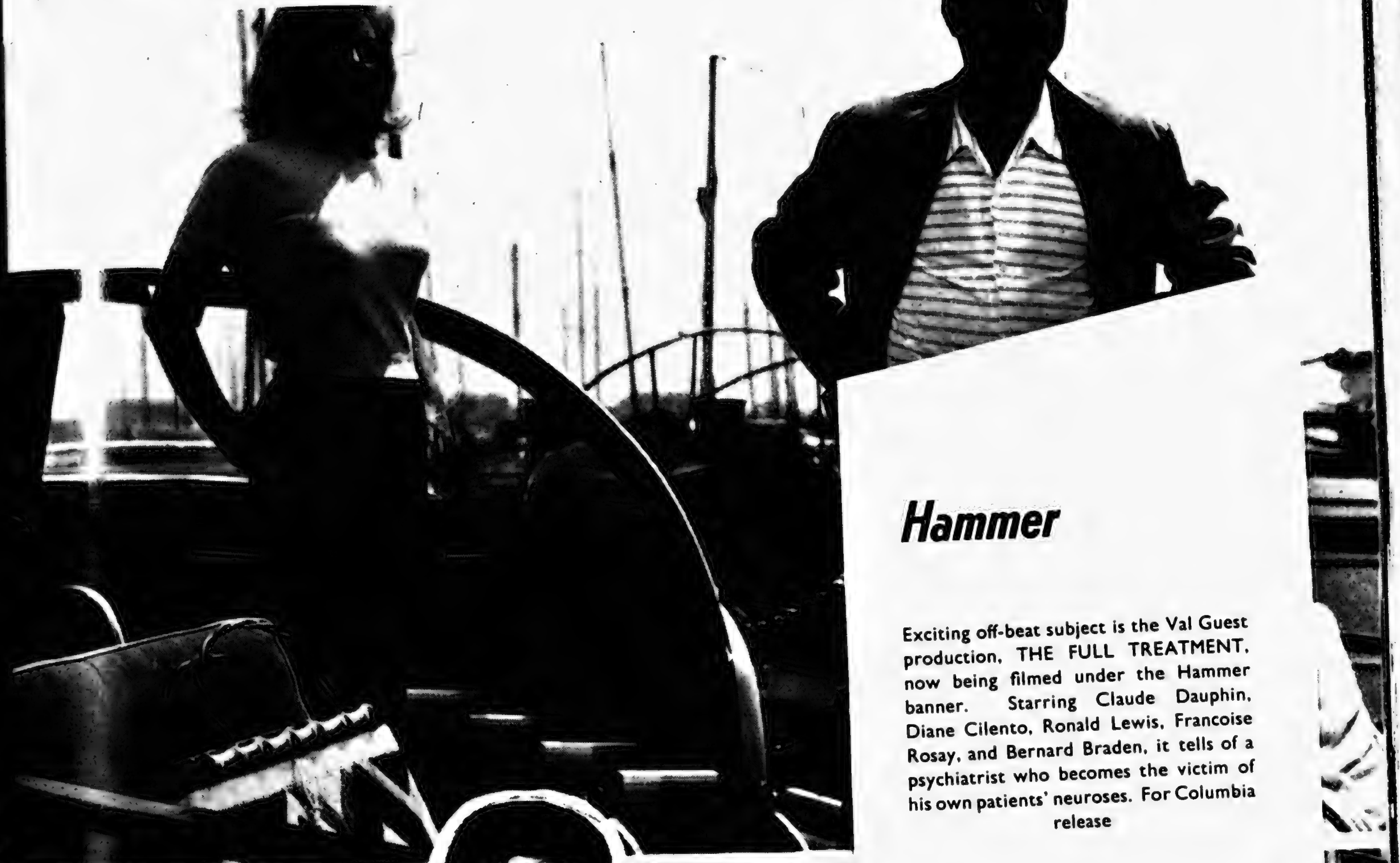
Jayne Mansfield stars as a seductive night-club singer-dancer in TOO HOT TO HANDLE. Co-stars are Leo Genn and Carl Boehm. Hypnomagic, Hollywood's most fascinating gimmick bringing the audience into the picture's story, is introduced in THE HYPNOTIC EYE

Hammer

Produced by Michael Carreras and directed by Terence Fisher from a Wolf Mankowitz screenplay, Hammer's THE TWO FACES OF DR. JEKYLL (Megascope and Technicolor) is an exciting adaptation of R. L. Stevenson's classic thriller. Stars are Paul Massie, Dawn Addams, Christopher Lee and David Kossoff. For Columbia release

Hammer

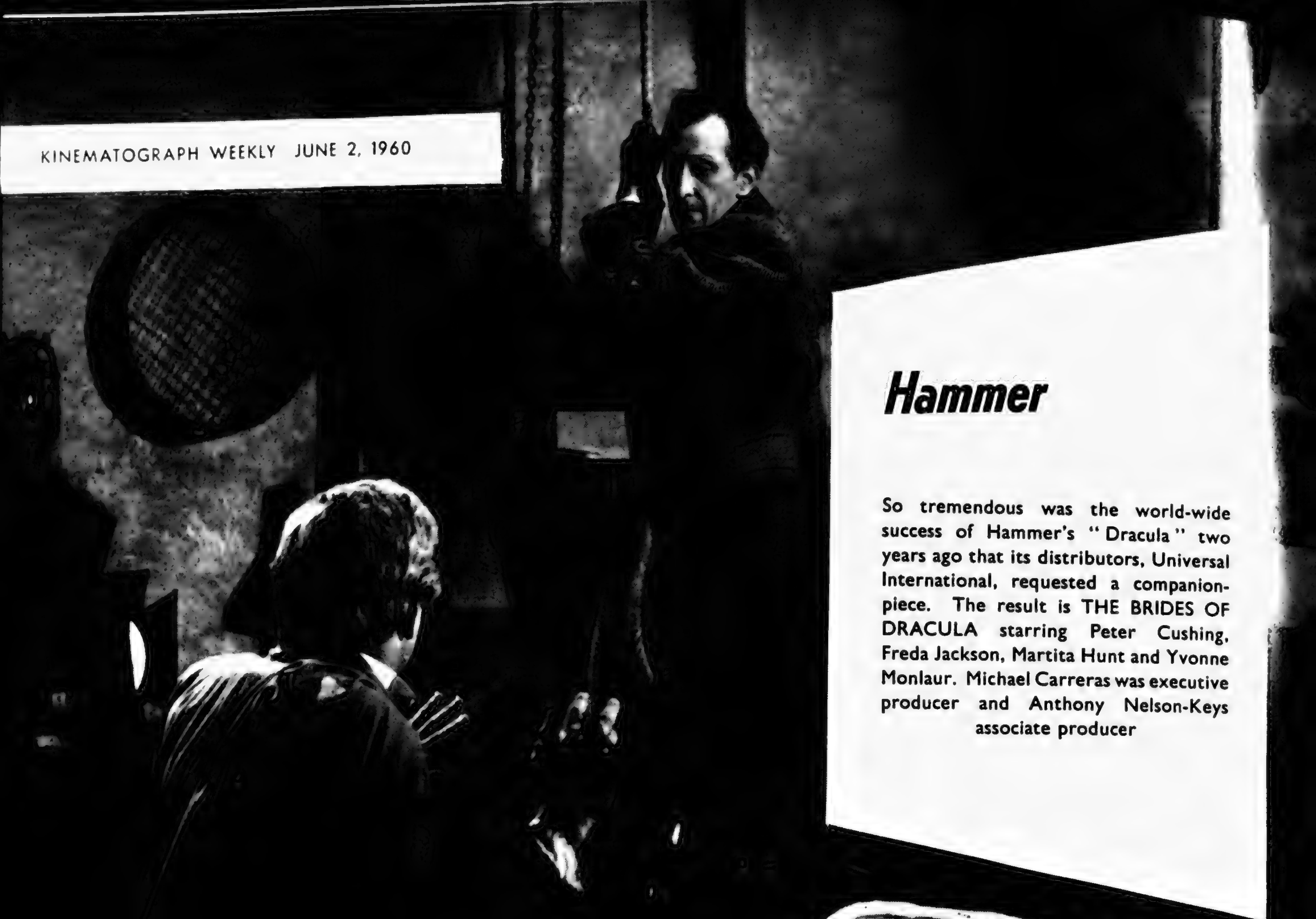
Just after the turn of the century, Hong Kong was terrorised by one of the most dreaded secret societies the world has ever known—The Tongs. THE TERROR OF THE TONGS, made in Eastman Color by Hammer for Columbia, stars Christopher Lee, Geoffrey Toone and Yvonne Monlaur



Hammer

Exciting off-beat subject is the Val Guest production, THE FULL TREATMENT, now being filmed under the Hammer banner. Starring Claude Dauphin, Diane Cilento, Ronald Lewis, Francoise Rosay, and Bernard Braden, it tells of a psychiatrist who becomes the victim of his own patients' neuroses. For Columbia release

LIQUEURS
JUS DE FRUITS
CAFES
SERVICE 15% EN SUS
EXIGEZ LE TICKET CONTROLE



Hammer

So tremendous was the world-wide success of Hammer's "Dracula" two years ago that its distributors, Universal International, requested a companion-piece. The result is THE BRIDES OF DRACULA starring Peter Cushing, Freda Jackson, Martita Hunt and Yvonne Monlaur. Michael Carreras was executive producer and Anthony Nelson-Keys associate producer

Hammer

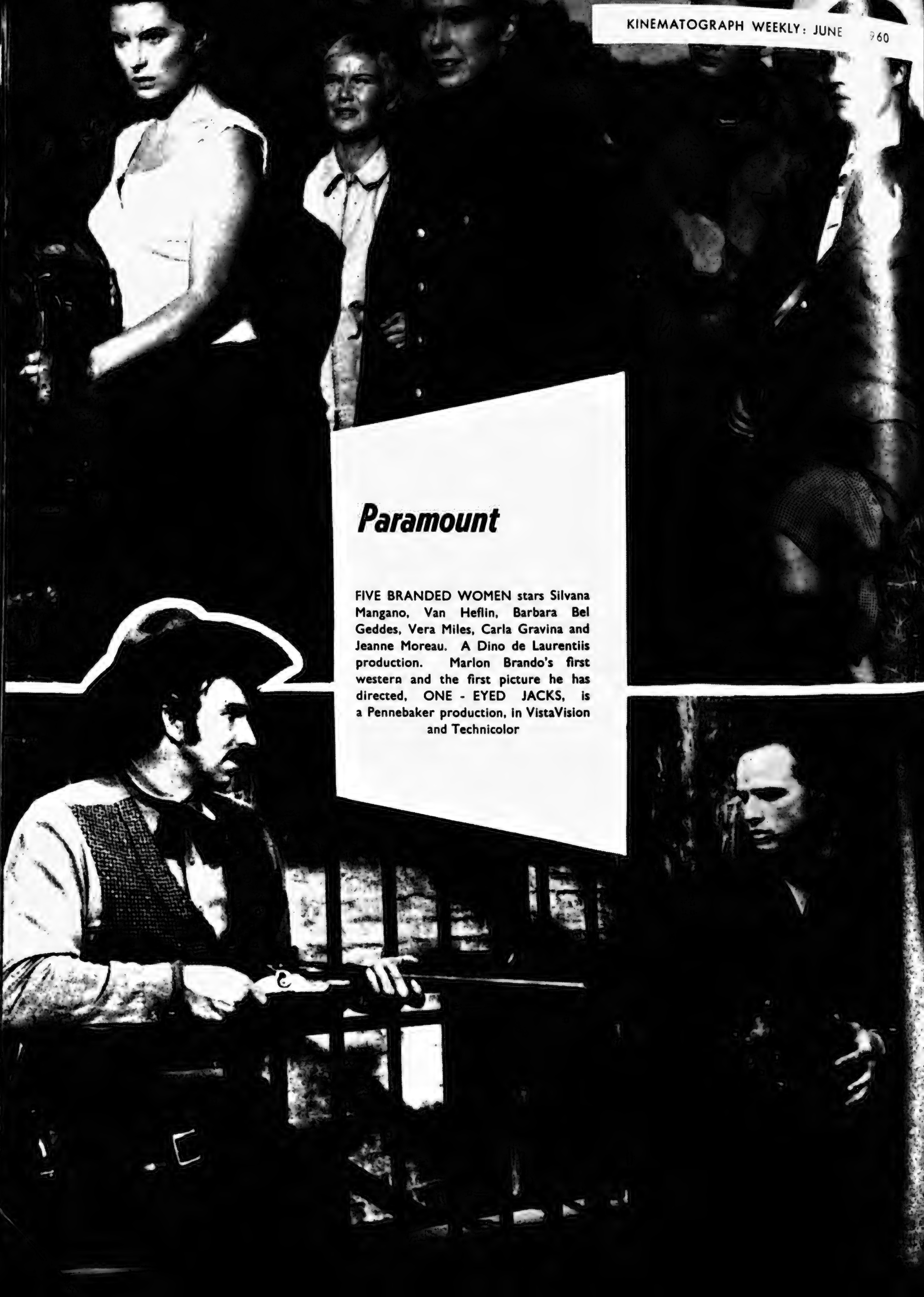
Richard Greene and Peter Cushing are the stars of THE SWORD OF SHERWOOD FOREST, now in production at Bray Studios, Ardmore, Dublin, with Sidney Cole producing and Terence Fisher directing. Filmed in Hammerscope and Eastman Color, it is for Columbia release

Columbia

Kirk Douglas and Kim Novak co-star in STRANGERS WHEN WE MEET. Dirk Bogarde and French actress Capucine are the stars of SONG WITHOUT END. Curt Jurgens plays a rocket scientist in I AIM AT THE STARS. Hall Bartlett directed Glen Corbett, Alan Ladd and Maria Tsien in ALL THE YOUNG MEN

Columbia

Burl Ives and Shelley Winters star in LET NO MAN WRITE MY EPITAPH. Brigitte Bardot co-stars with Henri Vidal in COME DANCE WITH ME. THE 3 WORLDS OF GULLIVER is in Technicolor and Super Dynamation. James Booth, Darren Nesbitt, Al Mulock and Bernie Winters in a scene from IN THE NICK



Paramount

FIVE BRANDED WOMEN stars Silvana Mangano, Van Heflin, Barbara Bel Geddes, Vera Miles, Carla Gravina and Jeanne Moreau. A Dino de Laurentiis production. Marlon Brando's first western and the first picture he has directed, ONE - EYED JACKS, is a Pennebaker production, in VistaVision and Technicolor

Paramount

William Holden and Nancy Kwan in a scene from Ray Stark's THE WORLD OF SUZIE WONG, a British picture in Technicolor. Sylvia Syms and Michael Wilding also star. Alfred Hitchcock studies a camera angle for his new thriller PSYCHO. Stars are Anthony Perkins, Vera Miles, John Gavin and Janet Leigh

Paramount

A scene from Sophia Loren's most recent starring vehicle for Paramount, IT STARTED IN NAPLES, a Shavelson-Rose production in VistaVision and Technicolor. TARZAN THE MAGNIFICENT stars Gordon Scott—portraying Tarzan for the fifth time. Here he is depicted in a fight sequence with Gary Cockrell

1960

TECHNIRAMA®

Paramount

A scene from Sophia Loren's most recent starring vehicle for Paramount, IT STARTED IN NAPLES, a Shavelson-Rose production in VistaVision and Technicolor. TARZAN THE MAGNIFICENT stars Gordon Scott—portraying Tarzan for the fifth time. Here he is depicted in a fight sequence with Gary Cockrell

1960

TO MENTION JUST A FEW . . .

KING OF KINGS
SAVAGE INNOCENTS
SOLOMON AND SHEBA
SPARTACUS
THE GRASS IS GREENE
THE TRIALS OF
OSCAR WILD

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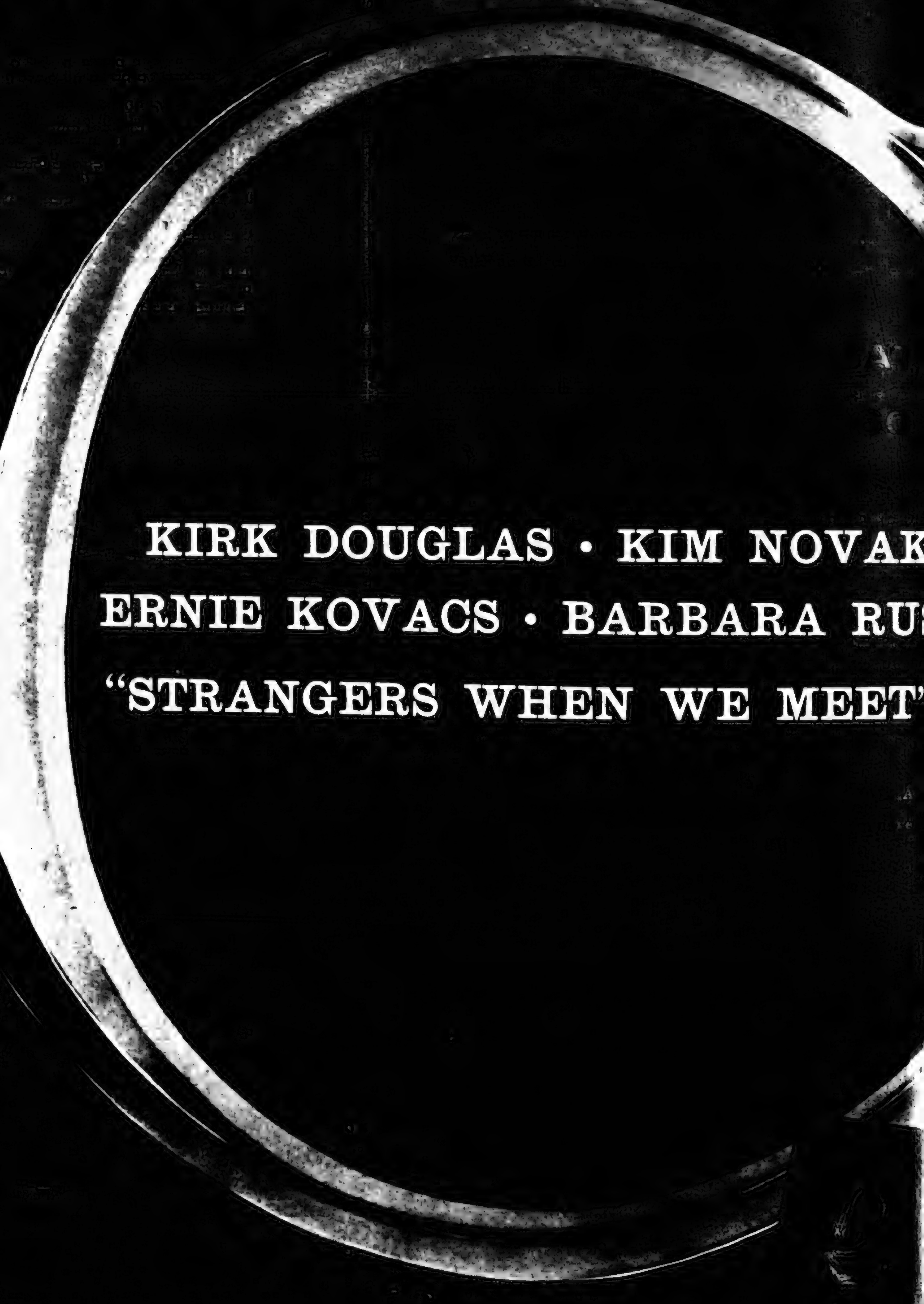
–the year of **the big**



KIRK DOUGLAS · KIM NOVAK

ERNIE KOVACS · BARBARA RU

“STRANGERS WHEN WE MEET”

. . . they're
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they're
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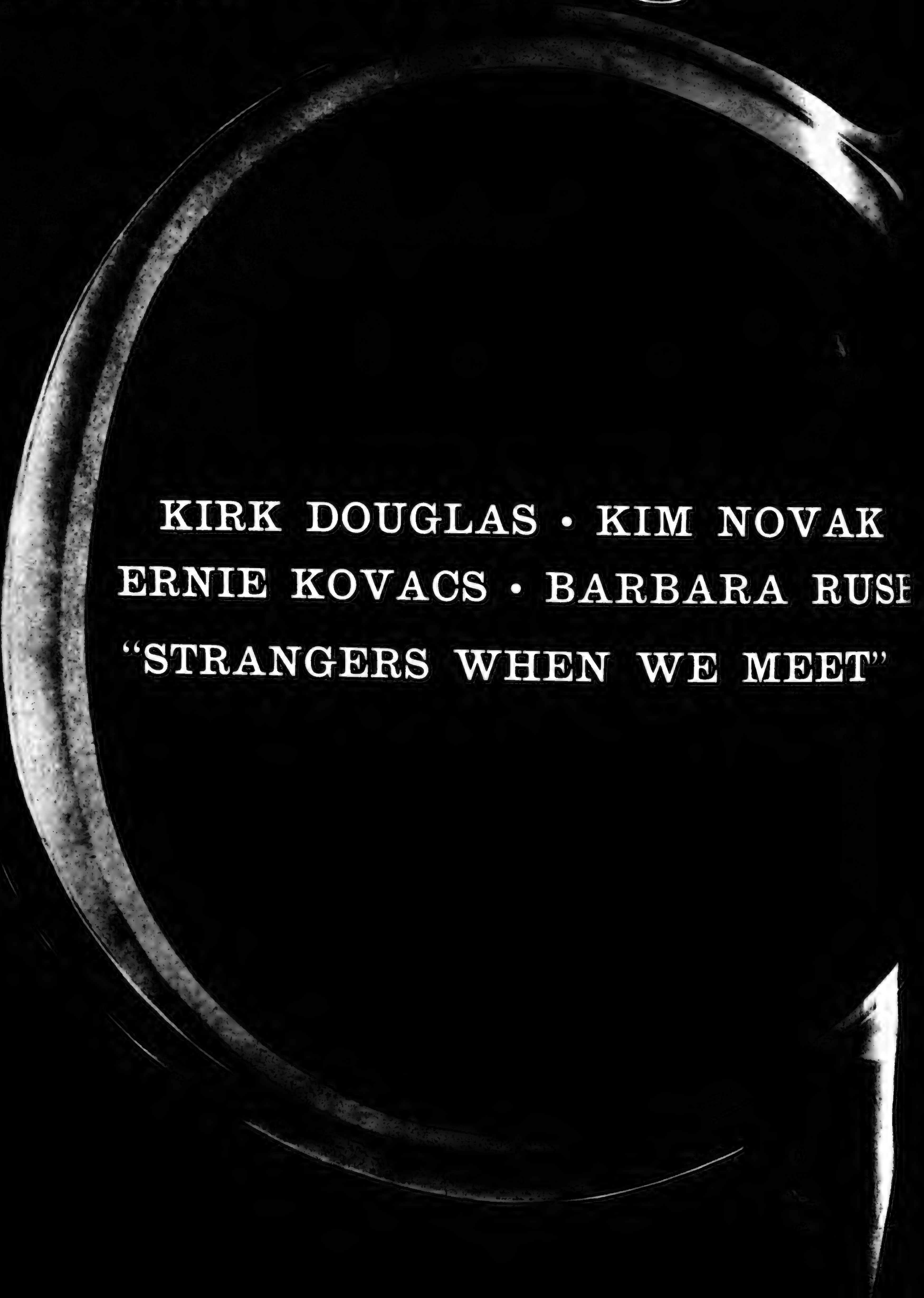
1960—the year of the big



KIRK DOUGLAS • KIM NOVAK
ERNIE KOVACS • BARBARA RUSH
"STRANGERS WHEN WE MEET"

. . . they're
mad
for
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other . . .
they're
married.
but
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each
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!

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AGAIN . . . the
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of the year goes
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recorded over
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THE BEST SOUND SYSTEM IN THE WORLD

Westrex Corporation
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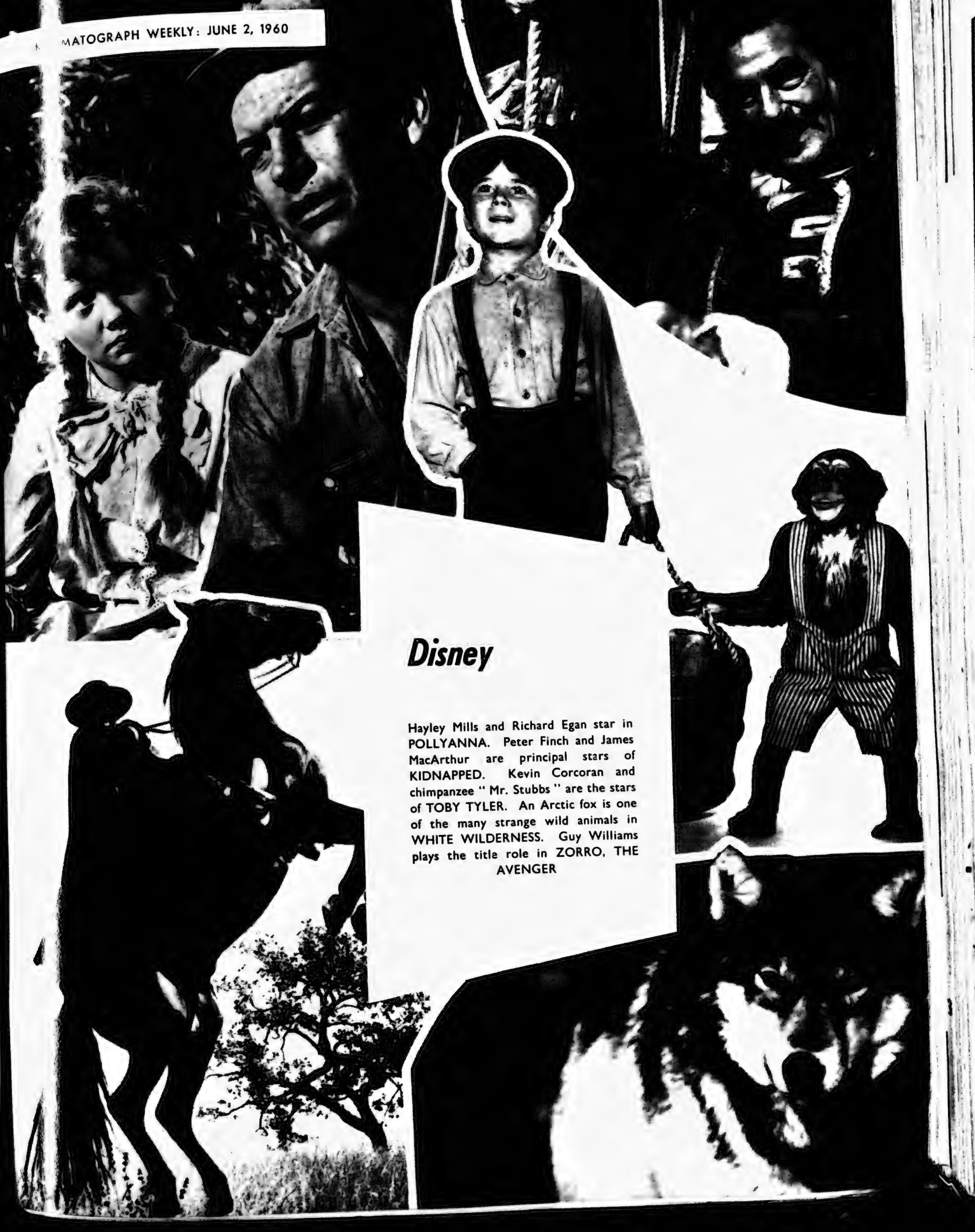
Anglo Amalgamated

CIRCUS OF HORRORS, a spectacular Eastman Color film set against a big-top background, stars Anton Diffring, Erika Remberg and Yvonne Monlaur. An unusual scene from Michael Powell's PEEPING TOM starring Carl Boehm, Moira Shearer, Anna Massey, Maxine Audley, with Esmond Knight and introducing Pamela Green. GOLIATH stars Steve Reeves and Bruce Cabot and is in Eastman Color and wide screen

Anglo Amalgamated

THE CRIMINAL stars Stanley Baker, Margit Saad and Sam Wanamaker. A Peter Rogers production, WATCH YOUR STERN, stars Eric Barker, Kenneth Connor, Hattie Jacques, Leslie Phillips, Noel Purcell, Joan Sims and guest star Sidney James with Spike Milligan and Eric Sykes. Herman Cohen's science-fiction, macabre production KONGA stars Michael Gough, Margo Johns, Jess Conrad and Claire Gordon. Filmed in Eastman Color and directed by John Lemont



Disney

Hayley Mills and Richard Egan star in POLLYANNA. Peter Finch and James MacArthur are principal stars of KIDNAPPED. Kevin Corcoran and chimpanzee " Mr. Stubbs " are the stars of TOBY TYLER. An Arctic fox is one of the many strange wild animals in WHITE WILDERNESS. Guy Williams plays the title role in ZORRO, THE AVENGER

Eros

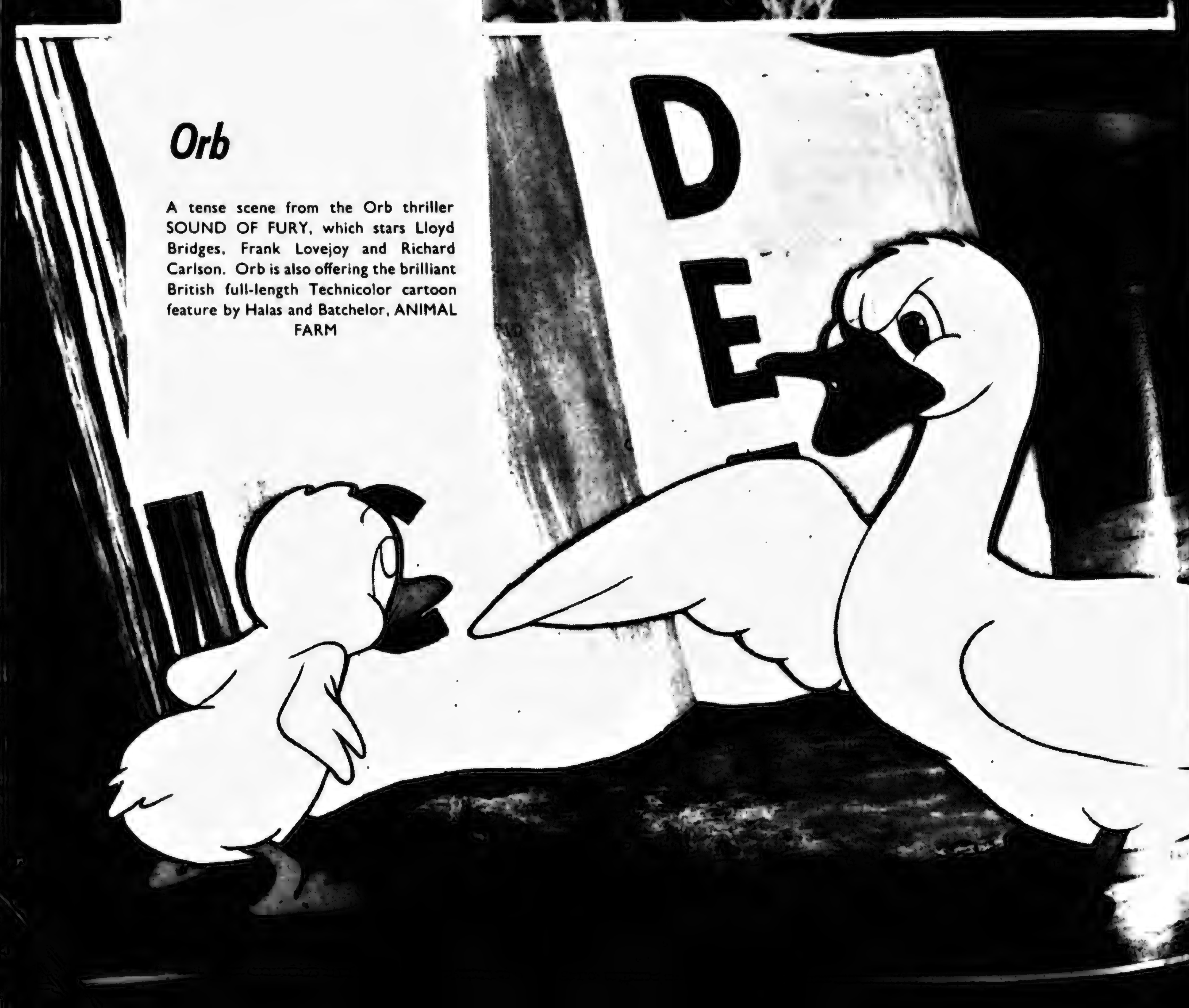
Scenes from THE TRIALS OF OSCAR WILDE starring Peter Finch as Oscar Wilde, the brilliant playwright who was brought to trial at the Old Bailey to face ostracism, disgrace and imprisonment. Also starring are Yvonne Mitchell, John Fraser and guest stars James Mason and Nigel Patrick. Filmed in Technicolor and Super Technirama-70

Cross-Channel

SLEEPING PARTNERS is a torrid, French drama of desire that led to death. Sandra Milo is the star of THE GREEN MARE'S NEST. Belinda Lee stars in her first French film to be released in England—THE WILD AND THE WANTON

Orb

A tense scene from the Orb thriller SOUND OF FURY, which stars Lloyd Bridges, Frank Lovejoy and Richard Carlson. Orb is also offering the brilliant British full-length Technicolor cartoon feature by Halas and Batchelor, ANIMAL FARM



S REAMLINED DISTRIBUTION

by KENNETH HARGREAVES

IT . early a year ago that I returned to country to assume the responsibilities of n aging director of Columbia Pictures Corp tion, Ltd., in Great Britain, and the Repu of Ireland.

Du g the past several years, Columbia's worl ide organisation has undertaken a great angeover in its method of production opera ns, while distribution methods, too, have en subjected to intensive streamlining.

Th integration between production and distri tion that has been achieved and is being ctively continued by our company is tangi e evidence of Columbia's faith in the futur of the film industry.

We can look forward to the future with great confidence and that is why, accompanied by some of my key executives, I am very happy indeed to be present once again at the CEA Summer Conference at Folkestone.

Together with my colleagues, I hope to be able to show all of our exhibitor friends the inspiring way in which our company has met present-day challenges, is trying to counter the problems that continually beset the industry and is planning way ahead to maintain an unprecedented lineup of important pictures not just for this year—which we can justifiably term "The Year of the Big C"—but with forceful preparations on a formidable list of high-budget, top-quality films—involving the best literary and stage properties, as well as top-flight stars, directors and writers, in association with over 50 of the industry's leading independent producers.

We are, in fact, looking forward ambitiously for many years to come.

Meantime, the augmented production activities of our British and Hollywood studios, as well as notable production operations on the Continent of Europe and elsewhere, already is bringing exhibitors everywhere a regular, guaranteed delivery of major films, with releases scheduled to the end of the year.

This will enable cinemas throughout the United Kingdom, and not forgetting the Republic of Ireland, to plan ahead, as we are planning, as never before.

This orderly pattern of release is backed by our conviction that there is unlimited potential in the film industry, if all sections—production, distribution and exhibition—can work and plan together to exploit this potential to the maximum.

It is this quality of courage to face fresh requirements that we believe will revitalise the industry, the pattern of which has already become established in this way.

In spite of the closing of some cinemas and retrenchment on the part of some companies, Columbia's hopes and ambitions have never been higher.

Though fewer, but better, pictures are now called for, the company's expanding release schedule is a healthy indication of the way in which the changeover of our operations is bearing fruit—not only in numbers, but also with the healthy box-office returns in a wide range of situations on a large number of subjects in current release.

To meet the increased demands of merchandising, the operation, supervision and co-ordination of all publicity and promotion activities have been placed under the direction of our parent company's advertising and publicity department, while giving greater autonomy to our own publicity set-up in London.

Thus, all major pictures from any part of the world, get the benefit of aggregated, creative manpower, ideas and the resources of the entire Columbia team. This has already made for more powerful launching and release campaigns on all our pictures, which, in turn, must clearly benefit every playdate.

Columbia line-up has met present-day challenge

FOLLOWING such box-office hits as "A atomy of a Murder," "Our Man in Havana and "Once More, With Feeling!", which a lready on release, the comedy triumph "Who s That Lady?" commenced release during y.

The ogramme "Confessions of a Counter-spy," rring Ernest Borgnine and Kerwin Mathew with "Drum Crazy"—the Gene Krupa ory, starring Sal Mineo and Susan Kohne ith James Darren—is set for June 16.

The lliam Goetz production: "The Mountain R ," starring James Stewart, commences releas Whit Monday, June 6, and we believe it will a real winner both in the big cities and small ns.

Tha otly controversial thriller of a manhunt for a maniac, "Never Take Sweets From A Stran is also due for release during the early mer and may well be established as one or th onsistently successful Hammer Productions' st outstanding hits.

Wa ck's hilarious comedy set in a prison-witho ars, "In the Nick," starring Anthony Newl Anne Aubrey, Bernie Winters and James Booth s set for July.

Sa Spiegel's "Suddenly, Last Summer"—which s been equalling grosses of "The Bridge on th River Kwai" all over the world—is currently ying to record-breaking business on an exclu West End engagement at the Columbia Theatre and will head our autumn release group in September.

This will be followed by Hammer Productions' new British Megascope/Technicolor drama of the R. L. Stevenson classic: "The Two Faces of Dr. Jekyll," starring Paul Massie, Dawn Addams and Christopher Lee.

The Bryna-Quine production, "Strangers When We Meet"—marital drama in CinemaScope and colour, starring Kirk Douglas, Kim Novak, Ernie Kovacs and Barbara Rush—which we will be previewing for delegates to the Summer Conference at the Odeon, Folkestone, on Tuesday evening, May 31, is to be released in October.

Attractions

Two other major attractions are also set for October release: Charles Schneer's "I Aim at the Stars"—the Wernher von Braun Story, starring Curt Jurgens, Gia Scala, Victoria Shaw and Herbert Lom; and the Hall-Bartlett production, "All the Young Men," starring Alan Ladd, Sidney Poitier, James Darren and Ingemar Johansson.

Stanley Donen's new British production, "Surprise Package," a novel comedy starring Yul Brynner, Mitzi Gaynor and Noel Coward, is scheduled for release in November.

For December release we have set "Let No Man Write My Epitaph," based on the Willard Motley best-seller, and starring Burl Ives, Shelley Winters, James Darren, Jean Seberg, Ricardo Montalban and Ella Fitzgerald.

And, as a special Christmas attraction, Charles Schneer's SuperDynamation/Technicolor live action adventure, "The 3 Worlds of Gulliver," starring Kerwin Mathews, June Thorburn, Jo Morrow and Lee Patterson.

Also set for release at the end of the year—and, although it's last, it's by no means least—is the brilliant William Goetz production in CinemaScope and Technicolor, "Song Without End"—the Franz Liszt Story, starring Dirk Bogarde as the famous pianist and featuring the music of many great composers, as well as noted works of Liszt himself.

The foregoing merely lists productions for which release dates are established: it by no means covers the entire range of Columbia productions scheduled to complete the Year of the Big C, some of which will be included in the last six months' release schedule for 1960, others being due for delivery as New Year attractions.

In particular, two British productions of outstanding importance are scheduled for release in 1961. They are Carl Foreman's Open Road CinemaScope and Technicolor adventure drama, "The Guns of Navarone," based on the Alistair MacLean best-seller and starring Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Anthony Quayle, James Darren, Gia Scala and Irene Pappas. "The Guns of Navarone" is now filming at Shepperton Studios, Middlesex, after extensive location shooting on the Grecian island of Rhodes; and Sam Spiegel's "Lawrence of Arabia," from T. E. Lawrence's famous "Seven Pillars of Wisdom," probably with Marlon Brando in the title role.

"Lawrence of Arabia," which will be directed by David Lean, is scheduled to commence location filming in the Middle East this autumn.

STRONGEST ARRAY EVER

by M. C. MORTON

FOR this brief survey of UA's immediate programme and outlook for the future, I can do no better than quote from a recent progress report of our president, Arthur B. Krim.

Forecasting the years ahead as a period of continued growth and expansion, sustained by an inventory of "blockbuster" properties, he said: "Our programme for 1960 and beyond represents the strongest array of theatrical motion pictures in United Artists' 41-year history. It includes the three top current best-sellers and the two outstanding dramas of the Broadway season."

The "blockbuster" and the major A picture is, indeed, the essence of the company's production policy, and the programme now in preparation looks as far ahead as 1962.

The 1960 schedule, from now until the end of the year, details a range of releases in the top-flight category, of which the first to reach the screen will be the DRM Raymond Stross Productions' "A Terrible Beauty," starring Robert Mitchum, Anne Heywood and Cyril Cusack, directed by Tay Garnett.

"The Chaplin Revue" combines three immortal Chaplins to make a brilliant feature film, "Shoulder Arms," "A Dog's Life" and "The Pilgrim," with added music and spoken introduction by Chaplin.

The Hecht-Hill-Lancaster production, "The Unforgiven," opens with a gala premiere at the Leicester Square Theatre on June 9, and will be generally released on July 25.

It stars Burt Lancaster and Audrey Hepburn, directed by John Huston; Technicolor and Panavision. Tennessee Williams's "The Fugitive Kind" stars Marlon Brando, Anna Magnani and Joanne Woodward, directed by Sidney Lumet.

"Elmer Gantry" stars Burt Lancaster and Jean Simmons, directed by Richard Brooks, in Eastman Color. Stanley Kramer's "Inherit the Wind" stars Spencer Tracy, Fredric March and Gene Kelly, produced and directed by Stanley Kramer.

"The Gallant Hours" stars James Cagney as Admiral Halsey, the Bull of the Pacific, in a powerful reconstruction of the most dramatic phase of the Pacific War. "Tunes of Glory," a British production, stars Alec Guinness and John Mills, directed by Ronald Neame, in Technicolor.

Knightsbridge Films' "There was a Crooked Man," the first Norman Wisdom comedy for UA, is directed by Stuart Burge, produced by John Bryan. The Mirisch Co. picture, "The Apartment," stars Jack Lemmon, Shirley MacLaine and Fred MacMurray, produced and directed by Billy Wilder.

"Studs Lonigan," directed by Irving Lerner, produced by Philip Yordan, and "The Magnificent Seven," starring Yul Brynner, Eli Wallach, Steve McQueen and introducing Horst Buchholtz, produced and directed by John Sturges, in colour and Panavision.

"The Spider's Web," a Danziger British Production, from the great Agatha Christie stage success, stars Glynis Johns and John Justin, directed by Godfrey Grayson.

Schedule for roadshow engagements are two productions: Batjac Productions' "The Alamo," in Todd-AO and Technicolor, starring John Wayne, Richard Widmark and Laurence Harvey; Otto Preminger's "Exodus," starring Paul Newman, Eva Marie-Saint, Ralph Richardson and Lee J. Cobb, produced and directed by Preminger in Panavision and Technicolor.

This immense programme of "blockbuster" calibre, with "Solomon and Sheba" and "Around the World in 80 Days" for good measure, fulfils United Artists' guarantee to exhibitors of a continuous run of product of top-flight quality, designed for entertainment and built for box-office.

United Artists has 20 pictures for release

UNITED ARTISTS' 1960 release schedule consists of 20 pictures: Hecht-Hill-Lancaster's "Summer Of The Seventeenth Doll," based on the play by Ray Lawler, and starring John Mills, Ernest Borgnine, Anne Baxter and Angela Lansbury: produced and directed by Leslie Norman.

"A Terrible Beauty," starring Robert Mitchum, Anne Heywood, Dan O'Herlihy and Cyril Cusack; directed by Tay Garnett, produced by Raymond Stross, a DRM—Raymond Stross production.

"The Chaplin Revue," three features with commentary by Charles Chaplin.

"The Unforgiven," a Hecht-Hill-Lancaster presentation directed by John Huston. Technicolor and Panavision. Produced by James Hill and starring Burt Lancaster, Audrey Hepburn and co-starring Audie Murphy, John Saxon and Charles Bickford. A James production, Inc. picture.

Tennessee Williams' "The Fugitive Kind," starring Marlon Brando, Anna Magnani and Joanne Woodward. Based on the play "Orpheus Descending." Directed by Sidney Lumet: produced by Martin Jurow and Richard A. Shepherd. A. Jurow-Shepherd-Pennebaker production.

"Elmer Gantry," starring Jean Simmons, Burt Lancaster, Dean Jagger, Shirley Jones, Patti Page, Rex Ingram and Arthur Kennedy. Eastman Color. Directed by Richard Brooks; produced by Bernard Smith. A Burt Lancaster/Richard Brooks production.

Stanley Kramer's "Inherit The Wind," starring Spencer Tracy, Frederic March, Gene Kelly, Florence Eldridge, Dick York and Donna Anderson. Produced and directed by Stanley Kramer.

"The Gallant Hours," a Robert Montgomery presentation, starring James Cagney. Produced and directed by Robert Montgomery. A Cagney-Montgomery Productions Inc. picture.

"Take A Giant Step," a Hecht-Hill-Lancaster presentation starring Johnny Nash and Estelle Hemsley. Directed by Philip Leacock; produced by Julius J. Epstein. A Sheila Productions, Inc. picture.

"The Boy And The Pirates," in Perceptovision and Eastman Color. Starring Charles Herbert, Susan Gordon and Murvyn Vye. Produced by and directed by Bert I. Gordon. A Bert I. Gordon Productions Inc. presentation.

"Tunes Of Glory" starring Alec Guinness and John Mills. Directed by Ronald Neame; produced by Colin Lesslie. Executive producer Albert Fennell. An H.M. Films, Limited presentation in colour.

"There Was A Crooked Man" starring Norman Wisdom. Produced by John Bryan; directed by Stuart Burge. A Knightsbridge Films Ltd. presentation.

"The Apartment," starring Jack Lemmon, Shirley MacLaine and Fred McMurray. Directed by Billy Wilder it is a Billy Wilder production. A Mirisch Company picture.

"Studs Lonigan," starring Christopher Knight. Directed by Irving Lerner; produced by Philip Yordan. A Longridge Enterprises, Inc. production.

"The Magnificent Seven," starring Yul Brynner, Eli Wallach, Horst Buchholtz, teve McQueen. Produced and directed by ohn Sturges. A Mirisch Company-Alpha prod on.

"The Spider's Web," a Danziger prod on starring Glynis Johns and John Justin: d ed by Godfrey Grayson.

"The Alamo," starring John Wayne, R d Widmark, Laurence Harvey, Richard Boo nd Frankie Avalon. Produced and directed b n Wayne. A Batjac production in Techn or and Todd-AO.

"Exodus," starring Paul Newman, Eva M e- Saint, Ralph Richardson, Lee J. Cobb, er Lawford, Sal Mineo, John Derek. Pro d and directed by Otto Preminger, from the n el by Leon Uris in colour and Panavision-

Edward Small's "Solomon And Sheba ring Yul Brynner and Gina Lollobrigida starring George Sanders and Marisa Pavan duced by Ted Richmond; directed b Vidor. A King Vidor production in Tec and Super Technirama 70.

Michael Todd's "Around The Worl Days" starring David Niven, Cantinflas Newton and Shirley MacLaine. From t by Jules Verne. Directed by Michael A and produced by Michael Todd in Tec

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FAMILY BUSINESS IS BEST

says CYRIL EDGAR

NO one reading the details of the remarkable line-up of product can have the slightest doubt that the Walt Disney organisation is going to be a tremendous force and one which, I feel confident, will be of considerable assistance to exhibitors generally.

What the industry needs now, more than at any other time in its history, is CONFIDENCE, and this, I think, Walt Disney is helping to provide with a well-planned programme of continuous production, keyed, as always, with entertainment for the whole family.

When gimmick films have long since shot their bolt family entertainment will still be the basis of our—and your—business.

Walt Disney pictures speak a universal language and our productions are also made on an international basis, with Europe becoming increasingly a centre for Disney film making.

Currently, Walt is personally producing "Greyfriars Bobby" in Scotland, "The Magnificent Rebel" in Vienna and has scheduled other pictures to be made in Britain, France and Spain in the near future.

These, of course, in addition to the continuous output from Hollywood.

Particularly pleasing, and indicative of our ambitious plans, is the number of Disney films with set release dates in the coming months.

This company, which five years ago released one film per year, has the circus thriller, "Toby Tyler," and a new Zorro adventure film, "Zorro, the Avenger," for release in July.

In August we will be releasing "Kidnapped," starring Peter Finch; also "White Wilderness" and, on London release, "Sleeping Beauty."

Following these there will be "Pollyanna," which I can only describe—hackneyed phrase, though it be—as a sensational picture.

Title star is Hayley Mills, whose performance has already been described by American critics as worth an Oscar. This pictur lso stars Jane Wyman, Karl Malden and Ad he Menjou.

Then, at the end of the year, we ve "Swiss Family Robinson," the most ex en-sive British film ever, with a cast heade by John Mills, Dorothy McGuire and Janet Munro.

Quite a programme—and quite a bright prospect for all of us.

Walt Disney films speak a universal language

WALT DISNEY PRODUCTIONS is now at the busiest period of its company's history, with a highly impressive release list already negotiated and product piling up for the future.

A record number of Disney pictures will be on release during the next few weeks. On July 11, "Toby Tyler" goes out on the Rank Circuit, together with "Zorro, the Avenger."

Successful

"Toby Tyler"—in Technicolor—swept across America to terrific box-office results and had a successful season at Studio One, Oxford Street

It stars Kevin Corcoran, Henry Calvin, Gene Sheldon, Richard Eastham, Bob Sweeney and the almost human chimpanzee, Mr. Stubbs—highest paid animal actor in the world. The story is a fascinating combination of pathos, comedy and thrills of circus life.

Premiere run

At Studio One, on its premiere run, the film attracted a high percentage of adult patrons.

"Zorro, the Avenger," based on the stories by Johnston McCulley, stars Guy Williams as the rider with mask and sword who fights injustice and tyranny. Henry Calvin, Gene Sheldon and Charles Korvin are also in the cast.

On August 8, in London and the South of England, "Sleeping Beauty" will be released. For this full-length cartoon in Technicolor a novel release pattern was decided upon—the provinces saw it before London.

The next Disney package programme—"Kidnapped" and "White Wilderness"—is due for release on the National circuit on August 15.

"Kidnapped," which, incidentally, opens at Studio One at Whitsun, is a Technicolor attraction based on Robert Louis Stevenson's great best-seller. It has Peter Finch starring with James MacArthur, Bernard Lee, Finlay Currie and John Laurie.

"White Wilderness"—after a 12-week run at Studio One—is all set to win further acclaim. The production already has a number of international awards to its credit. A True Life Adventure filmed at the top of the world—in Technicolor.

Sequences

National press critics unanimously praised the subject, particularly the sequences showing the mass suicide of the lemmings.

"Pollyanna"—which shortly opens at Radio City Music Hall in New York—has been given enthusiastic reviews by the American newspapers, with critics universally praising the brilliant work of young Hayley Mills, who plays the title role.

Production

This new production will have its West-End premiere in August and is scheduled for general release at the end of the year.

The cast includes Jane Wyman, Richard Egan, Nancy Olsen, Adolphe Menjou, Kevin Corcoran, Donald Crisp, Agnes Moorehead, Ann Seymour and Reta Shaw.

"Pollyanna"—in Technicolor—is based on the well-known novel that has won the hearts of generation after generation.

"Swiss Family Robinson"—the most expensive picture ever made by the Disney Studios—was filmed in Tobago in Technicolor with a powerful cast including John Mills, Dorothy McGuire, James MacArthur, Janet Munro, Cecil Parker, Tommy Kirk, Kevin Corcoran and Sessue Hayakawa.

It will be ready around Christmas of this year and is tentatively due for Rank release at Easter next year.

Popular

"101 Dalmatians"—based on the po ular story by Dodie Smith—is expected for lease early next year. This film is entirely no in the field of cartoon work.

Walt Disney has production plans to e re a ready, continuity of pictures.

In Vienna "The Magnificent Rebel" is ell advanced, with Karl Boehm appearing in he role of Beethoven, on whose life the stor is based.

Then there is "Greyfriars Bobby," base n the immortal dog story by Eleanor Atkir which is being personally produced by Disney in Scotland.

Comedy

"The Absent Minded Professor" will Fred MacMurray in a novel comedy that recall his big hit in "The Shaggy Dog." time he is a likeable boffin who invents a stance that defies the laws of gravity.

"Nomads of the North" is a true life ad ture subject which is now being filmed in Arctic.

Another true life offering will be " Cat," filmed in the Brazilian jungle, and with fascinating animal studies.

"Babes in Toyland" is a combined tion and live action subject based on the known Victor Herbert musical.

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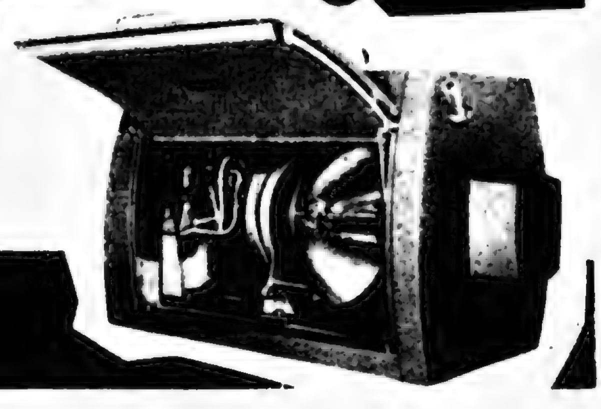

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WRITE FOR DETAILS OF THE G.B-KALEE ASSISTED FINANCE PLAN

Anglo again makes its mark in British industry

by NAT COHEN and STUART LEVY

NAT COHEN

STUART LEVY

NAT COHEN and Stuart Levy promised the trade last year that they would deliver the goods and they have kept their word.

With "Carry On Constable," already staking a claim to be this year's No. 1 film and with other big winners touring the box-office and on the way, Anglo Amalgamated has again made its mark in the British film industry.

The "Carry On" series is established as the greatest consecutive money spinner ever known, and Peter Rogers intends to put yet another one into production in the late autumn for release at Easter 1961.

Amongst the films on pre-release, release and awaiting release are: "Peeping Tom," a Michael Powell production, in Eastman Color starring Carl Boehm, Moira Shearer, Anna Massey and Maxine Audley.

It has just started general release and has already done very well at pre-release situations.

"Goliath" in Eastman Color and wide screen, stars Steve Reeves and Bruce Cabot. It will be released on the ABC circuit on June 6.

"Goliath" has already broken records on its pre-releases throughout the country and at the Theatre Royal, Manchester, took more money and played to more patrons than any other film on the opening day.

A Julian Wintle-Leslie Parkyn production to be released on June 27 on the ABC circuit "Circus of Horrors" has already started its pre-releases with fine box-office takes.

"Circus of Horrors" stars Anton Diffring, Erika Remberg, Yvonne Monlaur and is in Eastman Color.

Herman Cohen has come over from Hollywood to produce "Konga" now well into production at Merton Park Studios, starring Michael Gough, Jess Conrad and Claire Gordon.

"Konga" is based on an original story and screenplay by Herman Cohen and Aben Kandel. Photographed in Eastman Color and directed by John Lemont.

The Peter Rogers production "Watch Your Stern," now on the floor at Pinewood, stars Eric Barker, Kenneth Connor, Hattie Jacques, Leslie Phillips, Noel Purcell, Joan Sims with Sykes and Spike Milligan and guest star Sidn ames.

This hilarious comedy from the sam m as the "Carry Ons" is Peter Rogers' sixt oduction in five years.

In the final stages of editing "The Criminal" made at Merton Park Studic

It was produced by Jack Greenw and directed by Joseph Losey. Stars are Stanley Baker, Margit Saad, Sam Wanamaker and Gregoire Aslan.

A Julian Wintle-Leslie Parkyn production "The Professionals" stars William Lucas, Andrew Faulds and Colette Wilde.

"Sign of the Gladiator," in Technicolor, stars Anita Ekberg and George Marshall.

Two of the outstanding pictures of the American line-up are "Why Must I Die," starring Terry Moore and Debra Paget and "The Fall of The House of Usher," in CinemaScope and colour from the story by Edgar Allan Poe and starring Vincent Price.

MASS APPEAL IS OUR TARGET

by M. SHIPMAN

IT is with justifiable confidence that Eros can look forward to a bright future. Our policy is to continue to provide exhibitors with a consistent flow of outstanding quality British and American box-office pictures with international star casts and stories of mass appeal.

In addition to a great line-up of pictures available for immediate selling, plans have been finalised for several major British productions to take the floor during the next few weeks and be ready for distribution this year.

Our powerful programme of top budget productions for 1960 has been carefully planned to cover a variety of product designed to satisfy the tastes of cinema audiences demanding the best in screen entertainment.

Eros has top budget releases

ENJOYING a successful release is the comedy programme "Inn For Trouble" and "The Same To You." This laughter-packed combination has hit the "jackpot" at every situation it has played and is certain to be one of Eros's biggest box-office successes of 1960.

Another great money-spinner is "Let's Get Married," an hilarious comedy in CinemaScope, starring Anthony Newley, Anne Aubrey, Bernie Winters and Hermione Baddeley. This is the film in which Anthony Newley, Britain's most popular singing star, features his top of the Hit Parade number, "Do You Mind."

To follow up these proven box-office successes Eros has its most ambitious line-up of British pictures scheduled for immediate release.

First is the eagerly awaited "The Trials Of Oscar Wilde," filmed in Super Technirama 70 and Technicolor.

Seldom has a picture been presold to cinema audiences on such a scale as "The Trials Of Oscar Wilde." From the time when it was announced that this subject was to be made, national and provincial newspapers throughout the country have followed through with day-to-day stories about the production.

As an example of this, the London *Evening Standard* devoted nine full pages to the film when they published the screen story in rial form.

Peter Finch as Oscar Wilde gives the ost brilliant performance of his career—one at should win acclaim from critics and cin a-goers.

James Mason came from Hollywood to the role of Edward Carson, the prosecu counsel at the trial of Oscar Wilde.

Nigel Patrick as Sir Edward Clarke, Yvo Mitchell as Constance Wilde, Lionel Jeffrie the role of the Marquis of Queensberry John Fraser as Lord Alfred Douglas, w friendship with Oscar Wilde resulted in ostrac disgrace and imprisonment for the playwr all give outstanding performances.

Strongly supporting the stars are S Dresdel, Maxine Audley, Emrys Jones James Booth.

"The Trials Of Oscar Wilde" was produ by Harold Huth and directed by Ken Hug who also wrote the screenplay.

Executive producers were Irving Allen Albert R. Broccoli.

"Middle Of Nowhere," an Emmet D production made at Ardmore Studios, is a ing action drama with a great cast heade John Cassavetes, known to millions of viewers in this country as Johnny Staccato.

Co-starring are Elizabeth Sellars and Farrar. John Cassavetes plays the role American gambler who returns to Englan

continued on page 90

AWARD-WINNING STILLS on ILFORD HP 3

ACTION STILL OF 1959

Photographed by Dave Boulton, M.G.M. British Studios chief stills photographer, this still from M.G.M.'s 'Ben Hur' won the Daily Cinema Action Still of 1959 award. Like many leading still photographers, Dave Boulton uses Ilford HP3.

MOST PROVOCATIVE STILL OF 1959

Norman Gryspeerdt took this still from Betty Box's production of 'Upstairs and Downstairs' for the Rank Organisation. Photographed on Ilford HP3, Norman Gryspeerdt's study of Mylene Demongeot won the award for Most Provocative Still of 1959 from the Daily Cinema. And what's more, Teddy Woods, director of the Stills and Photographic Department at Pinewood Studios, picked this as the most provocative to come out of Pinewood in 40 million stills!

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The industry's mainstay is drama and comedy

says GEORGE MINTER

GOOD dramatic and comedy subjects produced with polish and realism take the most money, and are the mainstay of cinema entertainment at any time.

It is interesting to note that Renown's two biggest grossers were "Carry On Admiral," the humorous human story of naval types, and "The Rough And The Smooth," an earthy sex drama.

Both were acclaimed for their realistic treatment. They captured the public's fancy because they dealt with humanity and life in a most realistic way.

They turned in such substantial grosses that I am now more than ever convinced that these two films represent the types of production that will always win wide popular support.

I am now preparing for production "Liberty Man" which is a tense drama based on the best selling novel by that imaginative author Gillian Freeman. I have assigned the script writing team of Audrey Erskine Lindop and Dudley Leslie, who did such a fine script for "The Rough And The Smooth," to turn out a script for "Liberty Man." It will lack nothing in realism.

This is going to be a really big dramatic production with the biggest budget in the company's history.

It is a sensational subject that ought to register everywhere—there is no violence, no horror, but the story is set against the malevolence and savagery of teenagers in a London County Council school.

The action is not exaggerated. The national press is constantly reporting similar incidents of such delinquent behaviour. Incidents which make truth sound stranger than fiction.

This controversial story will make the tongues wag and bring the people back to the cinema.

They will, however, be entertained. "Liberty Man" is no gimmick, but a strong drama with plenty of light relief.

I have also lined up for production another comedy, "Cheap at the Price," based on Edward Hyams' book "Sextol." It is the story of a national hoax. Hilarious and something new in screen comedy "Cheap at the Price" is crammed with amusing situations.

It artfully digs the man in the street who, in an age of screaming propoganda, is ready to suck in anything, true or false.

Two appealing British productions for release on the ABC circuit are "Beat Girl," a powerful teenage drama, and "Dentist in the Chair," another fine comedy.

"Beat Girl" is a sizzling story of youth, mad about "beat" and living for kicks. It is a powerful exploitable drama and its tense actional plot is laced with "beat" music and

the kind of lyrics the "pop" fans go cr about.

"Beat Girl" has a positive draw in B tain's number one "hit parade" star Ada Faith.

Others in star roles are David Farra, Noelle Adam, Christopher Lee, and sixteen-year-old newcomer, Gillian Hills.

Edmond Greville directed and George Willoughby produced the picture.

"Dentist In The Chair" offers farcical comedy. It is the latest of the films to poke fun at the practitioners.

Kenneth Connor, one of the leading lights of the "Carry On" series, has his funniest role, with wisecracking Bob Monkhouse in this picture.

Others in the cast are Peggy Cummins, Eri Barker, Ronnie Stevens, Vincent Ball, Eleanor Summerfield and Reginald Beckwith.

Where's the enthusiasm in our industry?

by NAT MILLER

IN the past four years since Orb hit the headlines with the first presentation of "Garden of Eden," I suppose we have traded with as representative a cross-section of bookers and cinema managers as it is possible to find.

Whether discussing "Garden of Eden" or "Gulliver's Travels" with our customer, be he booker or manager, I have found an alarming absence of that basic element of showmanship—ENTHUSIASM.

Here, I must say, the circuits are not the greatest offenders. Almost all of them have realised that it is literally "Bang the drum—or else. . . ."

My message is aimed at the independent theatre operator or the small group which does not seem to think it worth while to be different in booking policy and showmanship presentation or to go out of its way to exploit the unusual.

It is this: "Showmanship is the life blood of this business—forget it for one moment and you might as well pack up."

We at Orb spend a great deal of time and money selecting product which we believe the public wants to see and it is most discouraging, to say the least, when we release a box-office proposition of the type of "Gulliver's Travels" and have an independent exhibitor refuse to book it, saying: "I don't book re-issues."

They don't realise that a new generation comes along every five years, making a subject of this calibre a "new" film and not a re-issue.

Grosses bigger

The wiser booker knows that the right re-issue grosses bigger money than the majority of current releases.

It is with this thought in mind that we have mixed some first-class new features with what we believe to be worthwhile re-issues for this year's attractions.

"At War with the Army"—the Martin and Lewis classic has just been released, coupled with "Hansel and Gretel," the Technicolor fairy story. They are playing to really big business and it is planned to release this programme at all holiday times. Other of Orb's top features are:

"The Sound of Fury," an X thriller with Lloyd (Sea Hunt) Bridges, Frank Lovejoy and Richard Carlson.

"She Demons," a new X certificate science fiction action picture.

"Animal Farm," the brilliant British fu length cartoon in Technicolor which will coupled with a big out-door action spectacu for holiday dates.

"Man on the Eiffel Tower," the Simen story, starring Charles Laughton and a big ca

"Maneater of Kumaon," starring Sabu Wendell Corey.

A number of new features now being ne tiated will be included later in the relea year.

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*SEE PAGES 12 and 73

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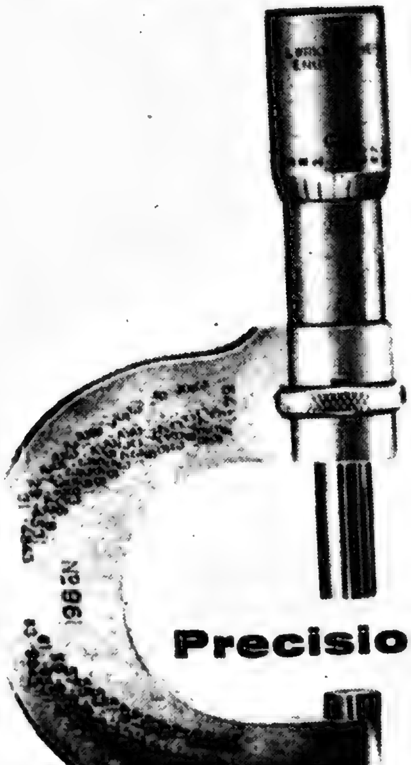

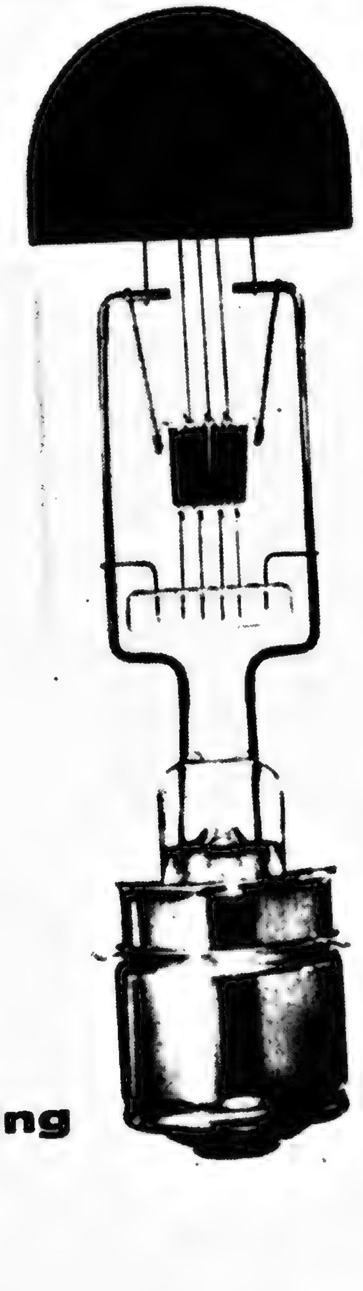

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1960–YEAR OF ACHIEVEMENT

By KENNETH RIVE

FOR our company, 1960 will go down in records as being a year of achievement.

We did not sit back and wait to see whether or not the Chancellor of the Exchequer would grant the industry a tax-free concession, but went confidently ahead with our expansion policy because we were quite certain the tax would come off.

We added new cinemas to our circuit—one of them being the much talked about International Film Theatre.

We then launched the first national cinema club which opened a new channel both for exhibition and distribution for the ever-increasing adult cinema audience.

Six clubs are now operating in London and, with a vast growing membership, plans are ready to open clubs in all key cities in England.

Our latest venture—the taking over of the Scala cinema, Liverpool, as a first-run Continental house—we feel certain will be a success with a partner like Alfred Levy.

Agreement

A further increase in the distribution field was the signing of an agreement with Films de France for the physical distribution of all its product, for this not only gives Gala the bulk of the best Films de France films of the past, but will also include its new films, all of which will be handled by Gala.

Fulfilling Gala's slogan "We Cover The World," the company now has represented in its release schedule product from all major film producing countries.

Japan's leading film production, distribution, and exhibiting company, Shochiku, has entrusted Gala with its exclusive representation for the whole of Europe and the British Commonwealth; in the U.S Gala is associated with Trans-Lux Distributing Corporation.

We also have the exclusive representation of Germany's UFA-International in Great Britain and the Commonwealth. Through our partner, Bill Boxer, managing director of Empire Films S.A. (Pty.), Ltd., all Gala product is played throughout his growing organisation in this territory.

Now that Gala has opened its own office in Paris our expansion plans will play a major part in the coming year not only for the United Kingdom but also for Europe.

For us, the future has never been brighter. We shall continue to expand and further expand.

We are more than pleased with our association with our partners Joe and George Cohen of Jacey Cinemas, and collectively we believe the industry has never been more alive than it is today.

The hard work we all put into our businesses, and the showmanship with which we are blessed, and about which we have no intentions of being modest, is going to continue to be the successful formula that will make Gala-Jacey Enterprises not only a trade mark in England but one that will truly cover the world.

Expansion policy fo confident Gala

WITH a fine supply of product, Gala's schedule of release for 1960 promises films that have top directors, top stars, and top box-office titles—all, states the company, guaranteed to have top box-office receipts.

A number of films have already been launched most successfully this year, among them being "Hiroshima Mon Amour" directed by Alain Resnais—a film which had a four-month premiere run in London.

By the same director "Night And Fog," a powerful and moving story of German concentration camps, also received wide press acclaim.

Double bill

Gala's double bill—"The Sins Of Youth" starring Madeleine Robinson, Agnes Laurent, and "Travelling Light" (quota), the latter being the first film made by naturists about naturists, features nude aqua star, Yannick.

This programme, now in its third month in the West End of London is still playing to house-full notices, and has broken all house-records in other situations where it has played to date.

Scheduled to beat the records of "Hiroshima Mon Amour" is Jean Cocteau's "Le Testament D'Orphee," and Marcel Carne's much discussed "Les Tricheurs" starring Pascale Petit and Jacques Charrier.

A film guaranteed to set everyone talking, "Roses For The Prosecutor," directed by Wolfgang Staudte, tells the story of a Nazi who, after the war, became a respected state prosecutor, but finds his past catching up with him.

Colour bar

"I Spit On Your Grave" starring Christian Marquand and Antonella Lualdi is a drama based on the colour bar problem.

De Sica's "Il Tetto" will shortly be released, as will "The Truth About Rosemarie" starring Belinda Lee in the role of the world-famous call girl; "Camp Of Violence," a grim story of an American chain-gang; "Une Vie" starring Maria Schell, Christian Marquand, and Antonella Lualdi, a film adapted from Guy de Maupassant's novel.

Comedy

"Stefanie," a comedy starring Carlos Thompson and Sabine Sinjen; "Red Lips," drama of the love-life of a thirteen-year-old nymphette; "Flamenco," a delightful film featuring Joselito, the boy with a golden voice (Eastman Color and wide-screen); "The Stormy Man," which tells the story of jazz-mad youngsters of Tokyo; "Swamp Of Lust" (La Fievre Monte a El Pao) directed by Luis Bunuel; Vittorio de Sica in another of his delightful comedies, "Vive Amore" (Eastman Color); "Caverns Of Vice," a grim story of white-slavery; "Superman 1, 2 and 3"—three films of the daring exploits of the fictional man.

"Sex After School," a teenage drama; "Hello, Switchboard," a story of the private lives of five telephone operators; "Josette Of New Orleans" starring the famous Lili St. Cyr and John Loder; "Nights Of Variety"; three new Films de France releases to stributed by Gala—"The Game Of Love a Main Chaude," and "Normandie Nien

The Japanese season, scheduled tember, which is to be held in London. nclude "No Greater Love," "When A W oves," "Behold Thy Son," "Underwat nance," "Bath Harem Of Edo," and two culars. "Grand Pageant" and "Japanese s."

Distribution

Among the many films handled by a, now in distribution, are: "Labyrinth" sta Nadja Tiller and Amedeo Nazzari, a sto of an alcoholic; "The Third Sex"; " ld Of Naples" with Vittorio de Sica, Soph Loren, Silvana Mangano, Toto; "Irresist le," a comedy featuring Marisa Allasio and Alberto Sordi.

"Venice, The Moon And You" (astman Color); "Gestapo Lyon . . . 1943," the enthralling story of an escape from a German prison, directed by Robert Bresson; "L'Idiot," based on a novel by Dostoievsky, with Edwige Feuillere, Gerard Philipe; "Marie du Port" with Jean Gabin; "Gate Of Hell"; "The Mating Urge" (Eastman Color) which tells the startling love rites of the South Seas.

Science-fiction

"Terror In The Midnight Sun," a science-fiction story; Simone Signoret in "The Adultress" directed by Marcel Carne; "A Priest In Pigalle," the story of a worker-priest who tries to break up a vicious vice-ring.

"Children Of Love," a drama of unmarried mothers, starring Etchika Choureau, Jean Claude Pascale; "Chnouf," with Jean Gabin and Magali Noel, a tough and brutal gangster story; the last film of Jack Buchanan, "Diary Of Major Thompson" with Martine Carol; "Forbidden Fruit" starring Fernandel and Frar oise Arnoul; a comedy, "Francoise Steps Out" ar-ring Daniel Gelin and Louis Jourdan.

Comedy-thriller

Simone Signoret in "Golden Marie" a comedy thriller "Girls' Dormitory" sta g Jean Marais, Francoise Arnoul; "Harbou f Desire," with Jean Gabin, a murder dr ; Barbara Laage and Ivan Desny, "La P Respectueuse."

"The Lowest Crime," featuring Leo G Raymond Pellegrin and Magali Noel; "M nequins de Paris," a Franscope and East Color production, starring Madeleine Robin and Ivan Desny; Zola's "Nana" (Eastr Color) with Martine Carol and Charles Bo "Oh La-La Cheri," a delightful concoction French frivolity starring Dany Robin and Da Gelin; "Once Upon A Time" (Eastman Co a wonderful live animal fairy story; "T Strange One"; "The Slave" starring Da Gelin; "Woman Without Hope," a film h on prostitution.

"The Card of Fate," a love drama feat Gina Lollobrigida; "I'll Defend You My L a drama showing the horror of yellow jo lism, starring Martine Carol and Vittorio man; "Oh Sabella," directed by Dino R comedy starring Tina Pica; "Scand

continued on page 87

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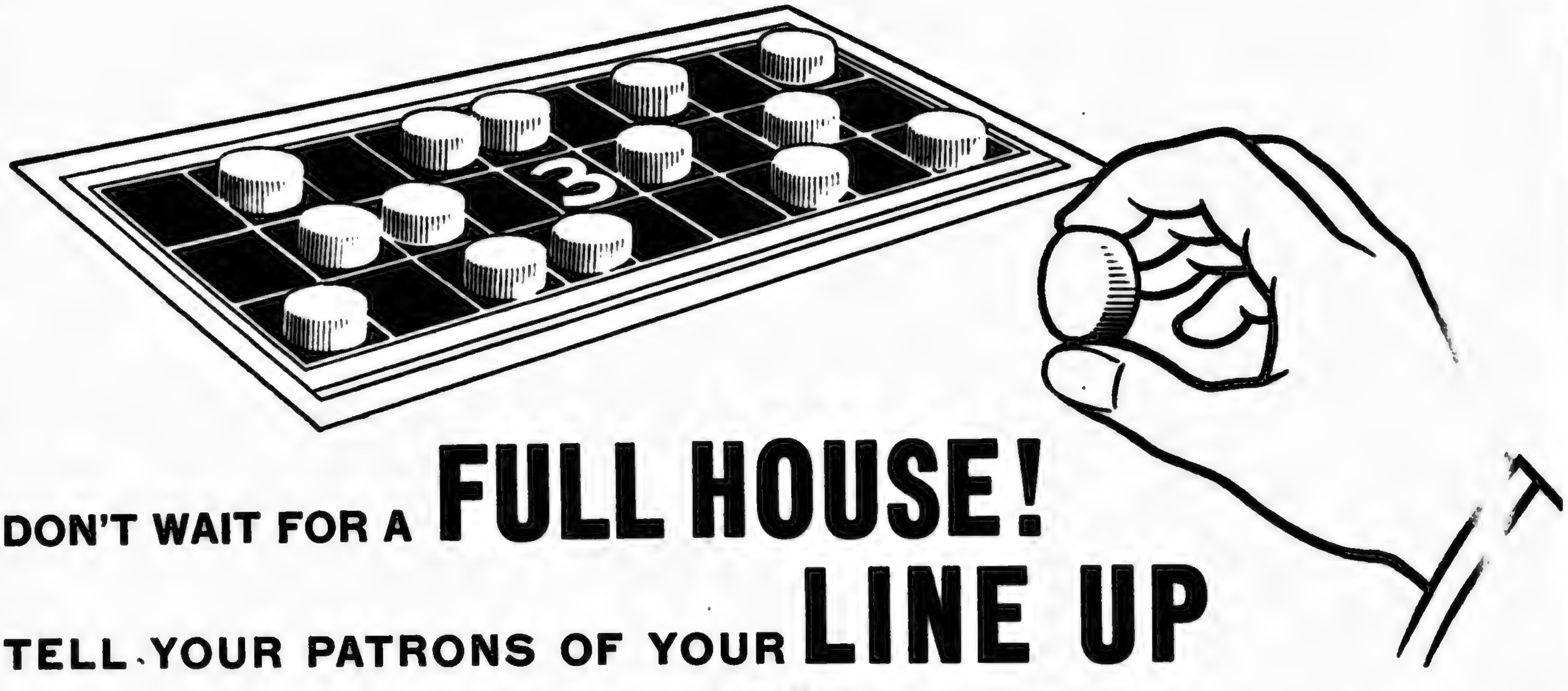

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PRODUCT—continued

Sorre (CinemaScope and Eastman Color), starri ophia Loren and Vittorio de Sica. "I Swindlers," directed by Federico Fellini and ng Broderick Crawford, Richard Basehart Giulietta Masina; "The Sign of Venu with Sophia Loren, Vittorio de Sica; a fil bout painless childbirth "The Most Wond Moment;" "Villa Borghese," an "omn film starring Vittorio de Sica, Gerar nilipe, Micheline Presle; "Il Capitano," with orio de Sica; "Is Anna Anderson Anast ?" with Lilli Palmer in the title role; Maria hell in "The Last Bridge;" "Street Acqu nce," a sex drama.

Tough dramas

"El Bruto" and "The Bandit," two tough drama from Mexico; "Paprika," starring the Hunga n actress Mari Torocsik; "Battleship Potem ": "The Forty-First" (Wide screen and C our), a love drama.

Two Brigitte Bardot films—"Sweet Sixteen" and "The Lighthouse Keeper's Daughter;" "Hum n Cargo," starring Micheline Presle and Raymo d Pellegrin, a story of white-slave traffic. "Gyps " (CinemaScope-colour) starring Jean Marais and Kerima an adventure film with a love story.

The film that won seven awards, "The Girl Friends" starring Eleonora Rossi Drago, Valentina Cortese, Yvonne Furneaux; "Lust of the Vampire," a CinemaScope production, starring Gianna Maria Canale as a woman who lived on the life-blood of young girls; "Alina," a dramatic story of smugglers, starring Gina Lollobrigida; "Femme Fatale," in wide screen and colour, starring the late Marta Toren.

Daring story

"Juvenile Passion," a daring story of irresponsible youth; "The Savage Mountain," a documentary depicting the survival of the fittest in natu ; "Don Quixote," based on Cervantes story, wide screen and colour; "Quiet Flows the on," based on world-famous novel (Colo); the fabulous "The Big Arena" featuring t Moscow State Circus.

"H Crime Was Love" based on a romance by P nkin, starring Eva Bartok; "The Devil's Gen ," starring Curt Jurgens—the film that mad him an international star; "Afraid to Live starring Curt Jurgens; "Without You it is N t," starring Eva Bartok and Curt Jurgens.

" Woman from Lebanon," an action-packed. dra in CinemaScope and Eastman Color, star Gianna Maria Canale.

Comedies

" sanova" (Eastman Color) with Corinne Cal Marina Vlady, Nadia Gray, Mara Lane, Iren Galter and Gabriele Ferzetti; "Nero's Wee nd" (CinemaScope and Eastman Color), a trag omedy starring Brigitte Bardot, Gloria Sa on, Vittorio de Sica and Alberto Sordi: two omedies: both in CinemaScope and Eas n Color starring Sophia Loren and Vit o de Sica.

" Miller's Wife" and "Scandal in Sor o:" Abbe Lane in "Sunset in Naples" (C aScope and Eastman Color); Sophia Lo in "Too Bad She's Bad" with Vittorio de as an habitual pick-pocket; a Japanese Sci -fiction film "Mysterious Satellite;" "S of Shame" starring Machiko Kyo.

" hello," based on Shakespeare's tragedy

continued on page 92

CONTINENTAL FILMS ARE NOW ACCEPTED

by PHIL KUTNER

CERTAIN landmarks stand out in the history of our industry amongst which no doubt 1960 will be remembered as the year of the total abolition of the tax.

The advent of sound, big screens, Todd A-O, all will occupy their niches in the story of cinema entertainment.

These terrific impacts do not, however, tell the whole story, although, by virtue of their revolutionary changes they come most readily to mind.

More subtle changes are taking place which, in their way, are just as revolutionary.

Throughout the country cinema audiences now accept Continental films as a regular part of their entertainment.

I think that Miracle Films can claim no small part in this phenomenon when we consider that this company released amongst many other films, "The Sheep Has Five Legs"—the first subtitled film ever to play the complete ABC circuit.

"Rififi," the prototype of all "robbery" films, and "And Woman . . . Was Created"—the picture which made Brigitte Bardot a household word throughout the length and breadth of the country—were also Miracle successes.

Hundreds of cinemas are now regularly playing Continental films, knowing that their customers look forward to an occasional change of film diet.

One of the things which we are able to foresee is that there will be more and more leisure time available to the average person.

We can see that automation in industry will shorten working hours, and everyone will be searching for a way of filling his extra spare time.

Unquestionably there will be many new forms of entertainment such as indoor bowling, competing with the cinema to capture this new-found leisure, and television will undoubtedly put on more and more pressure to capture their audience for longer and longer periods.

The cinema industry will have to work harder to get its fair share of people's time, and there is one thing we do know, that in a changing world, people want change.

However satisfactory a staple diet, we all want an occasional variation.

Miracle is planning to release films from the Continent which will help to heighten audience's interest in the cinema.

Our most important release for 1960 will be "Love And The Frenchwoman."

This is an omnibus epic directed by seven of the biggest film directors in France—including Rene Claire.

It will boast a star roster second to none, including Martine Carol in the most unusual role of her career.

The story is based on a French "Kinsey-type" report dealing with the love life of the French woman. This will be tied up with a tremendous press campaign and cannot fail to be a sensational attraction.

Exhibitors throughout the country know that every Miracle film is backed up by first-class publicity and our future releases are geared to provoke maximum public interest.

Perhaps after six years we can now be permitted to say—"If it's a good Continental film—it's a Miracle."

Miracle hand-picks them to fill the cinemas

THIS is Miracle's most ambitious year, for no fewer than eight French major productions are scheduled for release in the coming months.

These films, as all Miracle films, are hand-picked to give the exhibitor the material he needs to fill his cinema, and the word-of-mouth recommendation from hundreds of exhibitors has proved the value of Miracle's product.

Now on release is that hot piece of goods, "The Heat of the Summer," starring Patricia Karim, and scoring heavily everywhere.

Close on its heels is the candid social drama, "Girl of Shame," whose fascinating star, Sabina Sesselmann, is drawing the large audiences.

High takes

In the same frank, outspoken vein is the tough dockside epic, "Men Without Morals," which is expected to reach the high takes of "The Heat of the Summer."

In a lighter, gayer mood comes "Julie the Redhead," which stars for the first time a charmer who has taken Paris by storm, Pascale Petit.

Available now is the film that frightened the life out of the critics. Georges Franju's "Eyes Without a Face." Quoted as being the first ever *adult horror film*, "Eyes Without a Face" will certainly merit its reputation when it reaches the halls.

Ingredients

Another Miracle capture that has the correct ingredients is "Paris Streetwalker" with a sensational performance by France's Francoise Arnoul.

Another winner from the same studios that made "Isle of Levant" in colour with an English commentary is the sensational "Nudes in the Snow."

Last, but not least, the French film of the decade, "Love and the Frenchwoman"—a big, bold film in seven parts, each by a world-famous director, dealing with the intimate secrets of a thousand women of Paris and definitely no holds barred.

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Archway's Tenth Birthday

by SYDNEY GOODMAN

T 'S year heralds the tenth anniversary of rchway Film Distributors.

looking back over previous years, I sti eel astonished when I recall with pride th nnovations and strides that we have m.

as Archway Films which first pioneered the ide scale dubbing of Continental films int English and thus made available the cre of Continental films to the British pu c.

I was Archway who first had its films se ised in a mass-media, in "Tit-Bits."

Shown on TV

It was Archway which obtained the first X certificate when that new certificate was introduced, with "Occupe d'Amelie."

It was Archway which first had an extract of a Continental film shown on TV.

It was an Archway film that was selected to be shown to the Queen and the Royal Family at the Italian Film Festival some time ago.

There are a host of box-office names which were launched by Archway.

Silvana Mangano became a star when Archway launched her in "Bitter Rice."

Lucia Bose, Sophia Loren and Gina Lollobrigida all made their first appearances in British cinemas through appearing in Archway films.

I recall with pride the films which have blazed a trail and made money for circuit halls and independents alike. "Bitter Rice," "Ulysses," "Attila The Hun," Charles Chaplin's "A King In New York" and more latterly "Hercules."

Now as we go into our tenth year Archway Films is firmly established as a major independent distribution company for, in some ten major films we can boast of the top box-office stars:

Curt Jurgens, Dawn Addams, Albert Lieven in the Technicolor production "House Of Intrigue."

Anthony Steel, in "The Man In The Middle."

Lois Maxwell, in "Torpedo Zone."

John Kitzmiller, Jacque Sernas, in "Lost Lives."

British comedy

Richard Murdoch, Jon Pertwee, Claude Hulbert and Sandra Dorne in the British comedy "Not A Hope In Hell."

Leslie Randall, Joan Reynolds and guest star Jon Pertwee in the British hilarious comedy "Just Joe."

These are just a few of the box-office winners emanating from our home in Dean Street. It would be no exaggeration to predict that the Archway product will play no small part in bringing the lost patrons of the cinema industry back again, and the wise exhibitor will follow Archway's releases very closely.

Nothing will give us greater pleasure than to co-operate to the fullest possible extent with any exhibitor who trades with Archway because it is our policy to bring to the British cinema industry the cream of the world's entertainment.

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Warner-Pathe product

—continued from page 8

recently completed production—"The Crowded Sky," a dramatic film dealing with the exciting life of airline pilots.

Starring Dana Andrews, Rhonda Fleming and Keenan Wynn, it was produced by Michael Garrison and directed by Joseph Pevney.

Carroll Baker stars in another epic, "The Miracle," a colourful saga in Technicolor set in Southern Europe during the Napoleonic Wars.

Portraying a young nun who flees from her convent, she is co-starred with Vittorio Gassman and Roger Moore. "The Miracle" was produced by Henry Blanke and directed by Irving Rapper.

Comedies

British comedies, which proved such an outstanding and popular success during 1959, also feature prominently in Warner-Pathe's future products.

The first to be seen will be "Follow That Horse," the hilarious and highly improbable tale of an important nuclear scientist and a gang of equally improbable foreign agents who pursue him through the film.

Standing helplessly between the two is David Tomlinson, who stars as a dithering ministry official assigned to escort the scientist to an important conference.

Trouble

A missing, top-secret micro-film—it has been swallowed by a horse—is the cause of most of the trouble, and the film co-stars Mary Peach, Cecil Parker and Richard Wattis. Directed by Alan Bromly, "Follow That Horse" was produced by Thomas Clyde.

Tiny Charlie Drake, one of Britain's top comics, is the star of a second comedy, "Sands of the Desert"—his first film.

A timid and accident-prone travel agency clerk, Charlie is ordered out into the desert to open a new holiday camp—much against the wishes of a hostile local sheik. Sarah Branch, who recently appeared in "Hell is a City," co-stars with Peter Arne in this Technicolor film directed by John Paddy Carstairs for producer Gordon Scott.

Switching from comedy, sultry, seductive Jayne Mansfield is co-starred with Leo Genn in "Too Hot To Handle." This story of intrigue and violence between two rival strip-tease clubs is set in London's square mile of vice—Soho.

Jayne Mansfield plays a curvaceous night-club singer-dancer, and Leo Genn appears as her boy-friend-boss. Carl Boehm and Christopher Lee also have leading parts in "Too Hot To Handle," which was directed in Technicolor by Terence Young and produced by Phil C. Samuel.

In production

Still in production at the Associated British Elstree Studios are two dramatic presentations.

"The Star and the Cross" is the tender, moving story of a Roman Catholic boy and a Jewish girl who, despite strong opposition from both sets of parents, form a lasting friendship that gives them tolerance in each other.

Produced by Helen Winston and directed by Philip Leacock, the film stars John Gregson, Sybil Thorndike and Finlay Currie.

Based on Willis Hall's successful stage play, "The Long and the Short and the Tall," is the dramatic story of a British unit trapped behind Japanese lines and brings in all the gritty humour and bitterness of troops at war.

Gimmick

The cast is headed by two of Britain's greatest stars—Laurence Harvey and Richard Todd.

Produced by Sir Michael Balcon with direction by Leslie Norman, "The Long and the Short and the Tall" also stars Richard Harris.

"Hypnomagic," Hollywood's most fascinating gimmick that brings the cinema audience right into the picture's thrills and story, is introduced in "The Hypnotic Eye."

Starring Jacques Bergerac, Marcia Henderson and Joe Partridge, the film tells the eerie story of a handsome, yet mysterious, hypnotist who has strange savage powers over the women he hynotises.

Produced for Allied Artists by Charles Bloch, "The Hypnotic Eye" was directed by George Blair.

Dedicated

Ernest Borgnine, winner of an Academy award in "Marty," is the star of "Pay Or Die," another Allied Artists production scheduled for release later this summer. He portrays the dedicated New York police detective who launched America's fight against the Mafia, the violent underworld syndicate, and later tracked them down to their lair in Sicily.

Produced and directed by Richard Wilson, who also directed one of 1959's top gangster films, "Al Capone," "Pay Or Die" also stars Zohra Lampert in her firs n role, as Borgnine's wife.

The bizarre, colourful life he famous Parisian model and artist Su Valadon is brought vividly to the screen Street, of Montmartre."

A gay, flamboyant story of the turn of the century, the film tells o 's gaudy night-life. Filmed on location Street, of Montmartre" was produced rected by Douglas Sirk.

The cast is headed by two wo ous stars, Lana Turner as Suzanne Valad d Louis Jourdan as her son, Utrillo, the 's French painter.

Promising

Jeffrey Hunter, one of the brigh nd most promising of Hollywood's new ge ation of stars, is the hero of "Hell to Ete " an intriguing, action-packed war drama in the South Pacific.

Directed by Phil Karlson, the fi tells the true-life story of a U.S Marine her who captured 2,000 Japanese single-handed. o-starring Vic Damone, in his first dramatic le. Joan O'Brien and Sessue Hayawaka, acc imed for his portrayal of the Japanese prison commandant in "Bridge on the River Kwai." "Hell to Eternity" was produced by Irving H. Levin.

Chandler stars

Jeff Chandler stars in his newly formed company's production of "The Plunderers," scheduled as one of Allied Artists top budget productions of 1960. A Western adventure full of blazing action, the story tells of a town terrorised by a bunch of thugs and the strong-arm methods used by Jeff Chandler to quell them. "The Plunderers" will be produced and directed by Joseph Anthony, who recently directed "Career."

Eros product

—continued from page 80

a five-year prison sentence to find the girl he has not seen for 14 years.

This time the stakes are human lives. For since he last saw Margaret, played by Elizabeth Sellars, she has married Paul (David Farrar) and has a 14-year-old son, to whom she is devoted.

The boy becomes the focal point of conflict between the parents and the man who comes into their lives. The climax is exciting.

Ambitious

A showman's picture is "The Nudist Story," filmed in Technicolor. Made in co-operation with the British Sun Bathing Association and The Sunlanders Youth Group. "The Nudist Story" is claimed to be the most ambitious picture of its kind ever made.

The film is backed by four musical numbers and is photographed in Technicolor.

"Lies My Father Told Me," another Emmet Dalton production, was produced and directed by Don Chaffey.

Affection

It tells the story of the particularly close affection which exists between a nine-year-old boy and his grandfather.

So close, in fact, that it brings dissension into an otherwise happy household when the boy falls completely under the spell of the old man.

Friction arises when the boy develo ideas as a result, which are often directly opp ed to those of his parents.

The star is Betsy Blair, acclaimed her great performance in "Marty," which ought her international stardom.

Suspense

To back up this line-up there is now pro-duction at Ardmore Studios "Johnny N ly."

Set in Ireland, it is a story of su se, murder and intrigue. Nigel Patrick is ng and directing, and the cast will also de several top international box-office names.

"Johnny Nobody" is a Viceroy prod on produced by John R. Sloan.

Domestic farce

At least two other subjects will go befo the cameras this year.

The first is Hal Chester's production His And Hers," a domestic farce with a gre st headed by Terry-Thomas, Wilfrid Hyde nte and Jean Carson.

The other picture is "The Hellions," i ch-nirama and Technicolor, to be made o tion in Yugoslavia this summer with a er-national star cast which will be ann ced shortly.

Pa amount product—continued from page 10

Kar alden, Katy Jurado and newcomer Pina l er are the other principal players.

Cla ible and Sophia Loren are teamed with rio De Sica in the Shavelson-Rose produ "It Started in Naples," a gay comed ith music directed by Melville Shavelson, i staVision and Technicolor.

The ture was made in Rome. Naples and Capri d introduces to world audiences a remar nine-year-old Italian boy known simply Marietto in what is said to be a star-m g role.

Gab as an American lawyer, attempts to take t boy away from his "Aunt Sophia," a state affairs which leads to hilarious complicati

Suspense drama

Roger Vadim, recently signed by Paramount, directed an eerie modern suspense drama, "Blood and Roses," starring Mel Ferrer, Elsa Martinelli and Annette Vadim. The spine-tingling tale was filmed near Rome, and the picture in Technicolor and Technirama, was produced by Raymond Eger.

Perlberg-Seaton's "The Pleasure of his Company," based on the stage success by Cornelia Otis Skinner and Samuel Taylor, stars Fred Astaire, Debbie Reynolds, Lilli Palmer and Tab Hunter.

George Seaton is the director of this sparkling comedy, the distinguished cast of which also includes Charles Ruggles and Gary Merrill.

Historical

"Under Ten Flags," a Dino DeLaurentiis production directed by Duillo Coletti, is a big-scale adventure subject based on historical fact.

It is a dramatic chapter from World War II, with t men—Van Heflin, as a German sea raider, and Charles Laughton, of the British Admir ty—playing a giant game of chess in the In n Ocean with sunken ships and possible death ling on every move.

The hip under Van Heflin's command flies whate flag is convenient at the moment, hence ie film's title. The imposing cast also inclu Mylene Demongeot, Eleanora Rossi Drag Liam Redmond, John Ericson and Alex Nico

Exciting

J Clavell, talented producer-director-writ has produced and directed "Walk Like a Drag " on off-beat drama of 19th-century Cal nia, telling an action-packed story of two men ho fight over the love of an Oriental slav irl. Jack Lord, Nobu McCarthy, James Shig Mel Torme and Lilyan Chauvin head the t of this exciting subject.

" derfella!" which was produced by Jerry Lew (who also stars in the film) and directed by nk Tashlin, is a modernised version of the "Cinderella" fairy tale told with farce and usic.

In is melange of fun, Jerry Lewis is cast as the le counterpart of the legendary character. Ed ynn, Anna Maria Alberghetti, Judith And on, Henry Silva, Robert Hutton and Cou Basie are other leading players in the pict which is in Technicolor.

P ucer Hal Wallis launched the first two new pictures to enter production in Hollywood after settlement of the recent strike—namely, "All in a Night's Work" and "GI Blues." The former is a comedy starring Dean Martin, Shirley MacLaine, Charles Ruggles and Cliff Robertson, with Joseph Anthony directing. The film is in Technicolor.

First picture

"GI Blues" stars Elvis Presley in his first picture following his army service in Germany. Norman Taurog is the director of this important musical subject, which is in Technicolor. Juliet Prowse has the feminine lead.

"Village of Stars," a new suspense novel by Paul Stanton, has been announced as Alfred Hitchcock's next product for Paramount. As was the case with "Psycho," Hitchcock intends to keep the story line of his new film secret.

He states, however, that "Village of Stars" will be filmed on a lavish scale, in colour and with a cast of top stars.

Assignment

Laurence Harvey and Geraldine Page will be starred by Hal Wallis in his production of Tennessee Williams's "Summer and Smoke," which will be directed by Peter Glenville.

This will be Harvey's first assignment under his multiple-film contract with Hal Wallis, which was signed in December and extends over several years.

William Holden, signed to a new seven-year contract by Paramount, stars with Nancy Kwan in Ray Stark's "The World of Suzie Wong," screen version in Technicolor of the best-selling novel by Richard Mason and the stage hit by Paul Osborn.

Spectacular

Sylvia Syms, Michael Wilding and Laurence Naismith are other principals in this spectacular production, one of Paramount's biggest pictures of this or any other year. Hugh Perceval produces with Richard Quine directing.

It is hoped to have the film ready for release by the end of 1960.

Another starring vehicle for William Holden is the Perlberg-Seaton production, "The Counterfeit Traitor," in which Holden appears with Lilli Palmer and other noted players, including Hugh Griffith, Eva Dahlbeck and Paul Reichhardt.

This true story of World War II's most famous spy is being made in the actual European locales, with George Seaton directing.

Adaptation

Hal Wallis's "Girls of Summer," adaptation of the hit Broadway play by N. Richard Nash, is due to start at Paramount in the Autumn with Anthony Franciosa, Dolores Hart, Lizabeth Scott and James Douglas (a new Wallis "discovery") in the leads.

Producer Ray Stark will make "Kowloon" as his next picture on his Paramount schedule. Nancy Kwan, who stars in "The World of Suzie Wong," will also star in "Kowloon," and a leading role will be played by Jacqueline Chan, Trinidad-born Chinese and former ballet dancer, who makes her movie debut in "Suzie Wong."

Henry Blanke, producer of "The Nun's Story," has been assigned to "Dear and Glorious Physician," the Taylor Caldwell novel of the life and times of St. Luke.

This will be Blanke's first picture for Paramount under a recently concluded multiple-film agreement.

John Wayne is to star in Howard Hawks's "The African Story," tentative title for a spectacular film to be made in Tanganyika in October.

Danny Kaye will star in a comedy in colour and with music, which is to start this winter.

Frank Sinatra will head the cast of a comedy in Technicolor to be made by Melville Shavelson and Jack Rose on the scale of "White Christmas."

Another Alfred Hitchcock production announced is "No Bail for the Judge," starring Audrey Hepburn and Laurence Harvey in the movie version of the Henry Cecil suspense novel.

Abby Mann play

A famous actress will star in "A Child is Waiting," a Panama-Frank production to be made in England. This is taken from the play by Abby Mann.

Mel Shavelson and Jack Rose will make a comedy "Who's Got Action?" and the screen version of the Donald Downes novel, "Easter Dinner."

Annette Vadim will star in "Helle," a romantic drama to be directed by Roger Vadim.

A two-picture deal has been announced with Ingemar Bergman, Sweden's prize-winning director, who made "Wild Strawberries" and "The Magician."

Western

In addition to "Dear and Glorious Physician," Henry Blanke is to make "Opus 7" and "Affair in Arcady." Rod Lauren, new singing sensation, will be starred by Hal Wallis in a forthcoming picture. Wallis will also make a large-scale western this year, "The Sons of Katie Elder."

Other productions for Perlberg-Seaton include "Night Without End," to be written for the screen by Eric Ambler; "The Hook"; and "Carnet de Bal," with John Michael Hayes writing the screenplay.

Henry and Phoebe Ephron, the writer-producer team, will make Max Catto's "Melody of Sex" and "Run for Your Life." Norman Taurog will produce and direct "The Slender Thread," from the book by P. J. Merrill.

Screenplay

Shirley MacLaine will star in "My Geisha," which will be produced in Japan in the autumn from a screenplay by Norman Krasna, with Steve Parker producing.

Bryan Foy will produce "The Big Boston Robbery" and another picture about a women's prison in which several new personalities will be introduced.

Jerry Lewis will produce and direct "The Ladies' Man."

In addition to this line-up, Paramount will continue to re-present outstanding subjects with world-wide appeal, one of which is already playing to enormous business—as it has done in America—namely Cecil B. DeMille's "Samson and Delilah."

Rank FD product—continued from page 6

line-up. Among them is "The New Number" (working title)—which depicts the colourful life of an animal trainer. It is in colour and stars Vladimir Bagasuyov. Also "Jungle Trails" (working title) which promises to be a delightful animal picture.

RFD's long-standing association with Universal International has given exhibitors in the UK and Ireland a great number and variety of successes.

Today, this association is even more fruitful as a result of the change in policy introduced two years ago by Milton R. Rackmil, president of the Universal Pictures Company.

Top stars, careful selection of each subject, quality production—all combine to make UI's current line-up its greatest ever.

Bryna production

Towering above anything hitherto produced at Universal City is the Bryna production "Spartacus," to be presented in Super-Technirama 70.

Based on Howard Fast's novel of Ancient Rome, "Spartacus" features Kirk Douglas, Laurence Olivier, Jean Simmons, Charles Laughton, Peter Ustinov, John Gavin and Tony Curtis. Edward Lewis produced, Stanley Kubrick directed.

With production on "Spartacus" completed, several of its stars have begun other films for UI.

Kirk Douglas is in Mexico busy making another Bryna production, "Hot Eye of Heaven"—a fast action drama which also stars Universal contract artist Rock Hudson and Dorothy Malone.

Kirk will also top the cast of Bryna Production's "Montezuma."

In London, Jean Simmons is filming the Grandon production, "The Grass is Greener," with Cary Grant, Robert Mitchum and Deborah Kerr. The film is based on the London and Broadway stage success and is produced and directed by Stanley Donen.

Ustinov directs

Peter Ustinov is in Rome directing and starring in "Romanoff and Juliet," in colour, with co-stars Sandra Dee and John Gavin.

Finally, Tony Curtis is all set to start work with Karl Malden and Raymond Massey on "The Great Imposter," based on the story of Ferdinand Demara, whose true-life hoaxes made headlines.

After this, Curtis will star in another real-life story—"The Sixth Man"—taken from World War II—and "Wine of Youth."

Hammer has recently completed for UI a thriller, "The Brides of Dracula." The film, in Technicolor, stars Peter Cushing, Freda Jackson, Martita Hunt and French star, Yvonne Monlaur.

Later on, Hammer will put into production another horror film—"The Werewolf of Paris."

Jean Louis, one of Hollywood's foremost designers, has designed Lana Turner's clothes for "Portrait in Black," in which she stars with Anthony Quinn, Sandra Dee and John Saxon.

The film is based on the London and Broadway stage success.

UI brings spectacle to the screen in the action drama, "The Cossacks," filmed in colour and Totalscope partly in France and partly in Italy.

Edmund Purdom, John Drew Barrymore, Georgia Moll and Massimo Girotti head the cast.

A "scoop" for UI and Arwin Productions was to get Rex Harrison to co-star with Doris Day in "Midnight Lace," now in production.

It is based on the British stage play "Matilda Shouted Fire," written by Janet Green (she also wrote "Sapphire").

"Midnight Lace" gives Doris Day her first wholly dramatic role and also stars Myrna Loy, John Gavin and Hermione Baddeley.

Janet Green is to write another screenplay for UI. This time—"Ashenden," based on W. Somerset Maugham's novel.

So highly does UI rate ex-policeman Ward Ramsey, who stars for them in "Dinosaurus" with Kristina Hanson, that he has signed a long-term contract for the company. "Dinosaurus" is on location in the Virgin Islands.

One of America's top-four best-selling novels, "The Ugly American," is to be transferred to the screen by UI starring Marlon Brando. It will be made in Siam.

In September, Rock Hudson and Gina Lollobrigida will film a romantic comedy aptly titled "Come September," to be produced for UI by Seven Pictures Corporation in association with Raoul Walsh Enterprises.

Successes

UI will re-film one of its great successes of the '30's—Fannie Hurst's "Back Street." The new production will star Susan Hayward and John Gavin. Miss Hayward will also make "Elephant Hill" for UI via her own company, Chalmar Productions.

Through his Heath Productions, Richard Widmark is set to film two UI releases, the first being "The Secret Ways."

Gregory Peck will star in two Melville productions for UI. In the summer, "The Executioner"; later, "The Winged Horse."

The novel by Jan de Hartog, "The Spiral Road," will be filmed starring Rock Hudson; Audie Murphy is making ready for a big-scale outdoor action adventure, "Seven Ways from Sundown," and for another action drama, "Hell is a High Place."

Sandra Dee, discovered by UI, will be busy for a considerable time to come. She is to star in "Tammy, Tell Me True"—a sequel to the highly successful "Tammy" made by UI two years ago.

She will again team up with John Saxon to make "The Desert Flower," in colour. Sandra is then to star in the screen version of "The Chalk Garden," by Enid Bagnold; and a romantic comedy called "Daffy"—a Pennebaker production.

For casting

Casts will soon be announced for the following stories: "A Gathering of Eagles," based on Morris L. West's "Backlash"; "In the Wrong Rain": "Peter and Catherine," the story of Peter the Great; "Kitten with a Whip," and "And the Band Played On"—a hilarious comedy.

Two John Huston pictures—"The Freud Story," which describes the life of the Austrian psycho-analyst Sigmund Freud: "The Man Who Would Be King," based on the Rudyard Kipling story; and the William Wellman production, "The SOB's."

Gala product

—continued from page 87

(Colour); "Romeo and Ju
Ulanova; "Bed of Grass" w starring
Greek actress, Anna Brazzou, sto roduces
ful orphan who is hunted like beauti-
men; "The Time of Desire," a mal by
which tells of the love of two h film
Summer Wind Blows," a delightf "The
featuring Margit Carlquist. story

True story

"The House of Lovers" based Emil
Zola's "Pot Bouille" starring Gera hilipe:
"Prisons de Femmes," a grim true of a
woman wrongly sentenced; "Dolls o ce," a
story of white-slavery.

Films de France releases now dist ted by
Gala are:—"Les Cousins" starrin Gerard
Blain and Jean-Claude Brialy; "The il that
is Eve" with Mylene Demongeot; "Th Heroes
are Tired," starring Yves Montand, M a Felix
and Curt Jurgens; "Honour Among hieves"
starring Jean Gabin and Jeanne Moreau

Starring Signoret

Clouzot's "The Fiends" starring Simone Signoret, Vera Clouzot, Paul Meurisse: "Mistress du Barry" (Colour) with Martine Carol; "The Bed" starring Martine Carol, Richard Todd, Dawn Addams; "The Witches of Salem" starring Yves Montand, Simone Signoret, Mylene Demongeot; "Kill or Cure" with Raymond Pellegrin and Madeleine Robinson: "The Price of Love;" Marina Vlady in "Forgive Us Our Trespasses;" Gerard Philipe, Danielle Darrieux in "Scarlet and Black;" "Double Destiny;" "The Lovers of Lisbon;" "Summer Manoeuvres" (Colour) with Michele Morgan, Gerard Philipe and Brigitte Bardot.

"La Traversee de Paris" starring Jean Gabin
and Bouvril; "The Great Lover" (Colo) star
ring Fernandel and Carmen Sevilla; "Po des
Lilas;" "La Grand Illusion" with Er von
Stroheim, Jean Gabin and Pierre Fresnay

"His Greatest Role" with Fernandel "It
Happened in Aden" (CinemaScope-c ur),
Curt Jurgens and Folco Lulli in "An Eye an
Eye" (VistaVision-colour); "Wages of F
"The Screwball" (Colour); Bard in
"Mam'zelle Pigalle" (CinemaScope-co):
"Race for Life."

CinemaScope

"The Picasso Mystery" (CinemaS
colour); Fernandel in "Don Camillo's
Round;" Fernandel, Alberto Sordi in
Virtuous Bigamist" (Colour), Malina Me
as Stella; "Smile of a Summer Night;" M
in "Seven Samurai;" "His Two L
(Colour); Charles Boyer and Sophia Lor
"Lucky to be a Woman;" Anna M
"The Last Temptation."

"Madame Butterfly" (Colour); "
(Colour) starring Sophia Loren; "T
(CinemaScope-colour); "Marcelino
"Pepote" both starring Pablito Calvo:
tation Island'" with Rosanna Podesta,
Addams, Magali Noel, Christian Mar
"On the Bowery;" "A Dangerous
"The Great Adventure;" "Ten Days
and the Award-winning "The Red Ea

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So many strange things are happening in the world of entertainment today that you cannot coin a better phrase than "Fings A'int Wot They Used T'be." And how right you are, we hope.

You are probably tired of reading and listening to outworn, outmoded and downright boring cliches such as—"We must put our house in order," "The public has a right to demand the best," "The accent is on Service" and of course the classic "The industry must go all out to defeat the menace of TV."

The sum total of all these worthy phrases is precisely what?

It is difficult to give an adequate answer. Everyone who contributes to the industry either on the actual entertainment or supply side would dearly like to be able to give a clear cut answer.

No one really disagrees that the cinema industry has entered a rather topsy-turvy phase but the pattern is emerging and it's a very exciting one as far as we can see it.

Something alien

The time was when a supplier was really just that — a supplier of a commodity, which would produce "X" amount in additional revenue. No more, no less. He was something alien to the true function of entertainment and in quite a number of cases was regarded as a necessary evil. The pattern changed because the necessity for his services grew. Overheads increased and patronage declined and the supplier acquired a new dignity, a new significance.

Ice-cream was almost the first actual consumer product to be sold in cinemas. Possibly [illegible] jockeys for first position with that [illegible] challenge to the "talkies," the unshelled pea-nut. The popularity of ice-cream has never dimmed — it has progressed far beyond the thoughts which inspired its pioneers.

Step by step the ice-cream manufacturer in common with others, adjusted his sales methods to meet the new technical improvements in the cinema. When slides became obsolete or old-fashioned, he produced the [illegible] ad and pepped this up eventually by adding sound and colour.

The sales tray became more attractive and less cumbersome than the old wooden prototype. Even the sales staff was streamlined with corresponding results. Foyer advertising was designed specially for the cinema; in fact the ice-cream manufacturer went into business with the cinema owner in a completely serious and factual way.

Although writing from the ice-cream angle we are fully aware that our sales pattern equally applies to all suppliers, who in their different ways, help to make an evening at the cinema just that little bit more enjoyable.

Obviously no ice-cream manufacturer can expect to hold an unchallenged position in the field and we would all no doubt feel frustrated if this came about. No one in our competitive world feels that the time has arrived when everything that is worth doing has been done. On the contrary—there is so much more to be had in the exciting future of cinema entertainment.

Road shows were another milestone and the sales approach had to undergo another face-lift.

We thought when road shows arrived that we had really settled down for quite a considerable while, but it is very evident that there are more surprises in the offing.

It is a wonderful sign to those of us whose faith in the cinema industry has never wavered. Today and every day the thought is with us "Nothing can supplant the cinema for real entertainment value."

Suppliers have branched out in all sorts of directions to keep pace with the "new look" which the cinema is getting and they are as keen as any exhibitor to keep the cinema patron for the cinema.

No one realises more than we do how difficult it is continually to bring forward fresh ideas, and new approaches to the problem of increasing sales. Whatever methods we adopt must of necessity fit in with the complicated pattern of entertainment.

We cannot intrude, or blatantly push our wares or, in fact, be so obvious as to become a nuisance; that would, indeed, lose us the interest and support of the patron; and so we are always present, filling a need which is obvious and, we hope, appreciated.

Not a bore

To millions of cinemagoers the "sales service" is not the bore, the interrupter and the "spoiler of pleasure" which some disgruntled critics would have us believe. Most of the criticism comes from people who equally object to queueing, cloakrooms, public telephones, the price of the seats and a hundred and one other things that no one, not even a genius would hope to satisfy; but they are, we feel, in the minority even if they make the most noise.

The future is impossible to foretell but we in the ice-cream trade know that as much as we have accomplished in the past, which is a great deal, the signs are all present for tremendous strides to be made in the years ahead.

The nicest thought which crosses our mind is when we refer to "Our friends the Exhibitors."

PIED-PIPER

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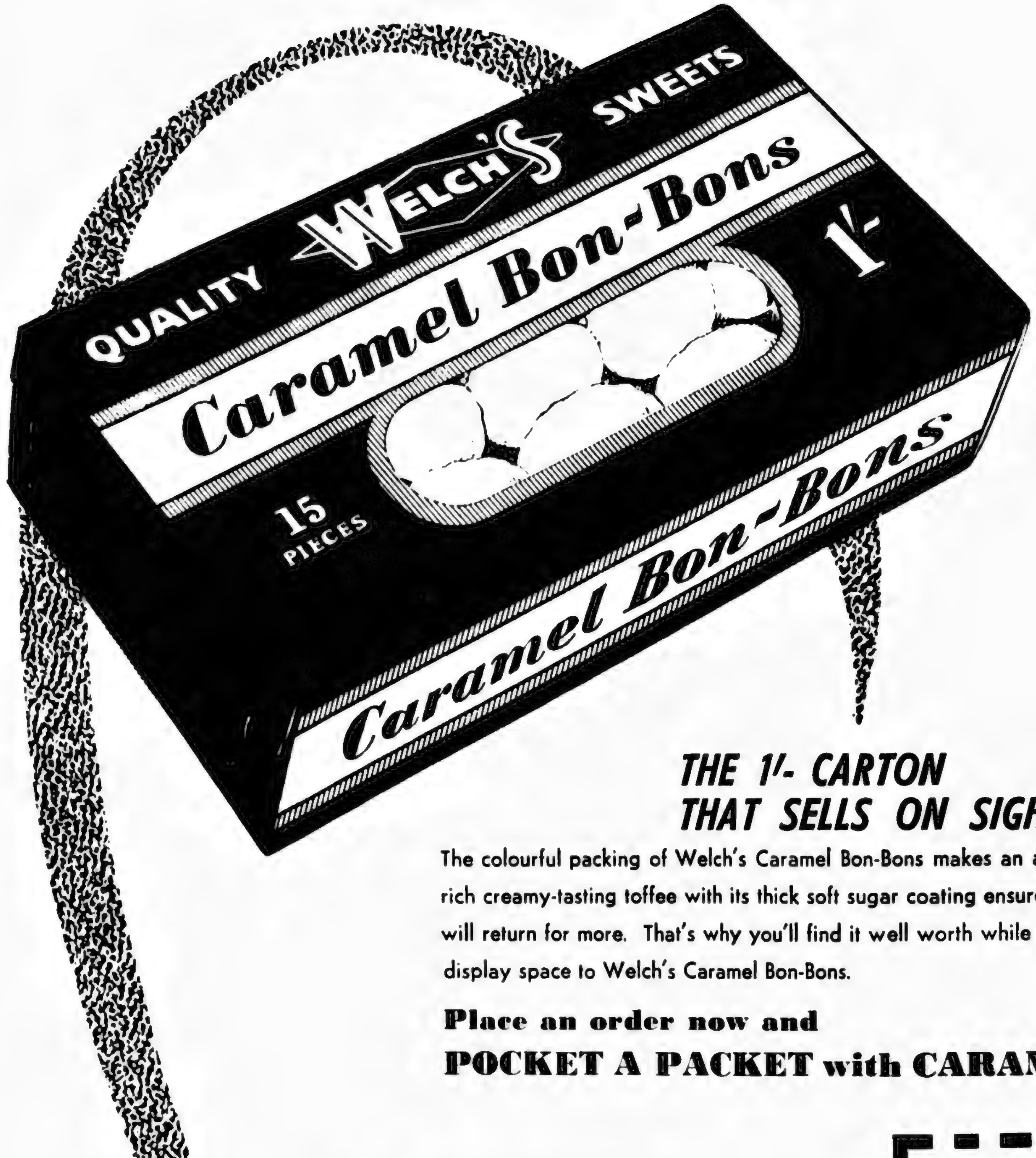
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Isle of Wight: Lynd Place, Ryde, Isle of Wight. (Ryde 2795.)
Leeds: Bowling Green Terrace, Leeds 11, Yorks. (Leeds 33739.)
Liverpool: 8, Laburnum Road, Liverpool, 7 (Stoneycroft 5466.)
Louth: c/o Frozen Fruit Products (Louth), Ltd., Louth, Lincs. (Louth 2102.)
Morden: Deer Park Road, Wimbledon, S.W.19. (Cherry Wood 4541.)
Newcastle: Oak Grove, Wallsend, Northumberland (Wallsend 64178.)
Newhaven: Estate Road, Newhaven, Sussex. (Newhaven 519.)
Norwich: Trowse, Norwich, Norfolk. (Norwich 28725.)
Nottingham: Brookside Road, Ruddington, Nottingham. (Ruddington 595.)
Londonderry: Old Market Place, Duke Street, Londonderry, N. Ireland. (Londonderry 3646.)
Middlesbrough: Port Clarence Goods Yard. (Middlesbrough 57222.)
Oxenholme: B.R. Station, Oxenholme, Westmorland. (Kendal 2108.)
Plymouth: B.R. Station Yard, Kings Road, Devonport, Plymouth, Devon. (Plymouth 52883.)
Portsmouth: Southampton Road, Cosham, Portsmouth, Hants. (Cosham 75308.)
Preston: 386, Blackpool Road, Ashton-on-Ribble, Preston, Lancs. (Preston 89326.)
Romford: 25, Victoria Road, Romford, Essex (Romford 40738.)
Salford: 56, Cross Lane, Pendleton, Salford 5, Lancs. (Pendleton 2828.)
Sheffield: Beulah Road, Owlerton, Sheffield 6 (Sheffield 343345.)
Shrewsbury: Roushill, Shrewsbury, Shropshire (Shrewsbury 2684.)
Stoke: Caverswall Road, Adderley Green, Longton, Stoke-on-Trent. (Longton 32836.)
Swansea: Bruce Road, Fforestfach Trading Estate, Swansea. (Swansea 32696.)
Thanet: Margate Road, West Wood, Broadstairs, Kent. (Thanet 61242.)
Tonbridge: 8, Drayton Road, Tonbridge, Kent (Tonbridge 3705.)
Tottenham: Marsh Lane, Tottenham, London, N.17. (Tottenham 7481.)
Wantage: W. & G. Estates, East Challow, Wantage, Berks. (Wantage 500.)
Welwyn Garden City: Brownfields, Welwyn Garden City, Herts. (Welwyn Garden 4519.)
Wisbech: Weasenham Lane, Wisbech, Cambs. (Wisbech 2204.)

Wholesalers:
Bideford (1042): Dymond, D., Esq., The Pill, Bideford, N. Devon.
Dumfries (1877): Florida Cream Ices, Ltd., Pumpfield Loaning, Dumfries.
Guernsey (Central 580): D. B. S. Taylor, Esq., 66, Hauteville, St. Peter Port, Guernsey.
Jersey (Millbrook 442): Jersey Tomato and Fruit Preserves, Ltd., P.O. Box 23, First Tower, St. Helier, Jersey.
Llandudno (6872): Welsh Coast Ice Company, Ltd., Welcoast Works, Builder Street, Llandudno.
Merthyr Tydfil (19): Sterlings (Fruit Importers), Ltd., Merthyr Tydfil, Glamorgan
Sherborne (33): Hunt's Dairies, Ltd., Cheap Street, Sherborne, Dorset.
Weston-super-Mare (3326): Browning, W. A., and Sons, Ltd., 7, Stanley Road, Weston-super-Mare, Somerset.

Publicity material: Sales trailers in Technicolor, slides, filmlets, tray overlays for special promotions, lightweight large-capacity sales trays with all-purpose lighting attachments, foyer frames with all point-of-purchase advertising material in full colour, still frame bills.

Product: Double-Hit (Sundae on a Stick), Dairy Ice Cream and Fruit Juice; Dairy Kup, 1s.; Vanilla Kup, 6d.; Choc-Ice, 6d.; Orange Maid (The Drink on a Stick), 6d.; Mivvi (Ice Cream in a Strawberry Maid covering), 6d.; Koola Fruta Lollie and Koola Kreema creamy textured Lollie, 3d. (for children's matinees).

NEILSONS ICE CREAM CO., LTD.
(In association with Neilsons, of Toronto.)
Uxbridge Road, Hillingdon Heath, Uxbridge, Middlesex. Hayes 6141/3.

Also at Camden Town (Gulliver 4166), West Norwood (Gipsy Hill 0031), Eltham (Eltham 9965), Mitcham (Mitcham 9234), Sutton (Vigilant 9047), Barking (Rippleway 3866/70), Wickford (Wickford 2346), Luton (Luton 16), Bournemouth (Chr church 1616), Titchfield (Titchfield 2351 Brighton (Brighton 65087), Hove (Hove Bexhill (Bexhill 4036), Herne Bay (Her 1990/2036), Newton Abbot (Newton 2225/6), Newquay (Newquay 2579), (summer only), Weston-super-Mare super-Mare 547), Bristol (Keynsham

continued on page 99

LOVELL'S

Cinema Specials

Assorted
Chocolate Eclairs
by
LOVELL'S
Chocolate Eclairs
by
LOVELL'S
Chocolate
MILKY LUNCH
LOVELL'S
Plush Nuggets
LOVELL'S

CHO TE
ECL
2/- Th x
and 1.

MILKY LUNCH
4d.

Full range
of 1/- packs

PLUSH
NUGGETS
6d.

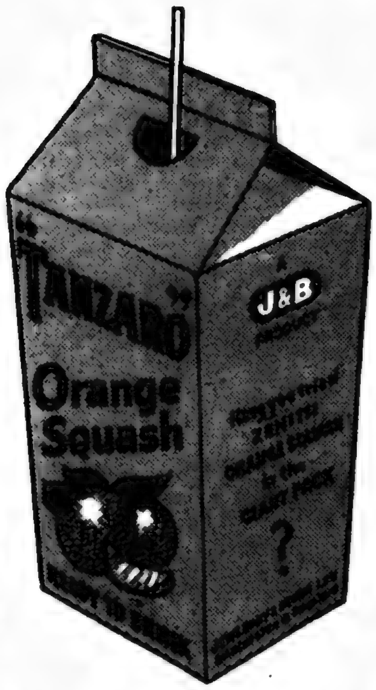
- ✱ Special favourites
- ✱ Special packs
- ✱ Special terms

LOVELL'S *are specialists in cinema supply*

G. F. LOVELL & COMPANY LIMITED, REXVILLE, NEWPORT, MON

EVERY SUCCESS TO THE 1960 C.E.A. CONFERENCE

TANZARO
ORANGE SQUASH
LEMON SQUASH


TANZARO
Orange
Squash
J&B

ZENITH
GIANT PACK
ORANGE SQUASH

AN OUTSTANDING
DOUBLE FEATURE

BOOK WITH JEWSBURY & BROWN LTD J&B ARDWICK GREEN · MANCHESTER 12

Pro ıct Directory

ICE EAM—contd.

ry (Westbury 372), Llantarnum (Cwmbran
W Barry (Barry 1280), Worcester (Worcester
Birmingham (Birmingham Vic 5111),
ol (South Shore 44311), Sale (Manchester/
B 5262), Nelson (Nelson 63408), Silsden
G n 3340), Bradford (Bradford 24471/
Wakefield (Lofthouse Gate 2201), York
56112), Stockton (Stockton 67567),
(Carlisle 24320), Dunnings Bridge
C Netherton, Liverpool (Aintree 2231),
R dcliffe Street, Bristol 1 (Bristol 93821/2),
ham (Rotherham 78381), Brixworth
R rth 406), Potteries (Newcastle-under-
51533/6), Nottingham (Lime Tree 676/7),
I ester (Gloucester 26508), Yeovil (Yeovil
G Llandudno Junction (Llandudno 81000).

T. WAI & SONS (ICE CREAM), LTD.,
Ice eam Marketing Headquarters, 59/61, Park
Roy Road, London, N.W.10. (Elgar 5722.)

Sales di tor: T. J. P. Roberts.

Multiple ales manager: W. L. McCarthy.

Factorie & Regional Headquarters: London—The Fra Acton, W.3 (Acorn 3456); Manchester—Godi Hyde, Cheshire (Manchester Hyde 1881); Edi gh—The Creameries, Craigmillar, Edinbur (Abbeyhill 2323); Gloucester (Regional HQ onl 23/25, Clarence Street, Gloucester (Gloucester 24838.)

Divisions and Depots:

Southern Region:

HOME & EASTERN COUNTIES DIVISION—37, Emanuel Avenue, Acton, W.3. (Acorn 3456.)
Yarmouth: Admiralty Road, South Denes. (Gt. Yarmouth 3350.)
King's Lynn: St. Nicholas Street. (King's Lynn 2925.)
Norwich: St. John's Close, Hall Road. (Norwich 26879.)
Peterborough: Highbury Street. (Peterborough 5099.)
Bedford: 18a, Cauldwell Street. (Bedford 3613.)
Luton: 9/11, Chaul End Lane. (Luton 52011.)
Cambridge: 31, River Lane. (Cambridge 484311.)
Wycombe: London Road, High Wycombe. (High Wycombe 887.)
Southend: Church Road, Thundersley, Essex. (South Benfleet 2084.)
Colchester: Gosbecks Road. (Colchester 4148.)
Clacton: Alton Park Road. (Clacton-on-Sea 1095.)
Ipswich: 542, Woodbridge Road. (Ipswich 76373.)
NORTH LONDON DIVISION—37, Emanuel Avenue, Acton, W.3. (Acorn 3456.)
Barking: Thames Road. (Rippleway 4421/3.)
Ede nton: Montagu North Industrial Estate, ntagu Road. (Edmonton 7143/4 & 5902.)
St bridge Park: North Circular Road, N.W.10. ar 5563/5.)
Ba : 1072, High Road, Whetstone, N.20. (Hill- 6321/3.)
SO TH LONDON DIVISION—290, Purley Way, ddon, Croydon. (Croydon 3144/9 & 3140.)
C ton: 95/105, Eastmoor Street. (Greenwich 1/2.)
C don: 290, Purley Way, Waddon. (Croydon 44/9 & 3140.)
K ton: 28a, Penrhyn Road, Kingston-on-Thames, rey. (Kingston 9867/8.)
I beth: 10/20, Gundulf Street, London, S.E.11. liance 7041.)
W bledon: 251, Burlington Road, New Malden, rey. (Malden 3015 & 3939.)
THAMPTON DIVISION—Millbrook Road, lbrook, Southampton. (Southampton 71055.)
sor: Bath Road, Cippenham, Slough. (Burn- m 395.)
ding: Oxford Road. (Reading 52749.)
rshot: Beechnut Road (off St. Michael's Road). ldershot 933.)
dford: Woodbridge Road. (Guildford 5873.)
smouth: Middle Street. (Portsmouth 25748.)
hampton: Millbrook Road. (Southampton 055.)
down: Fort Street. (Sandown 654.)
hester: The Hornet. (Chichester 3445.)
ey: 29, Columbus Street, St. Helier. (Central ersey) 3372.)
TH EASTERN COUNTIES DIVISION—290, urley Way, Waddon, Croydon. (Croydon 144/9 & 3140.)
bourne: 14, Beach Road. (Eastbourne 253.)
thing: 100, Dominion Road. (Worthing 1451)
wley: Telford Place. (Crawley 1214.)
enoaks: Cramptons Road. (Sevenoaks 4747.)
hton: 262, Old Shoreham Road, Hove. (Hove 535/6.)
tford: Watling Street. (Dartford 2430.)
tham: 1, Old Road. (Chatham 42391.)
kestone: Bigginswood Road. (Folkestone 525/6.)
tings: 17, Bulverhythe Road, St. Leonards. Hastings 5332.)
Canterbury: Pean Hill, nr. Whitstable. (Blean 286.)
Ramsgate: Pysons Road. (Thanet 53547.)
CENTRAL LONDON SALES DEPARTMENT—113a, Jermyn Street, London, S.W.1. (Whitehall 7267/8.)
C.L.S.D.: The Friary, Acton, W.3. (Acorn 0151-2.)

Northern Region:

EASTERN DIVISION—P.O. Box No. 8, Godley, Hyde, Cheshire. (Hyde 1881.)
Sheffield: 95, John Street, off Bramhall Lane. (Sheffield 25316.)
Rotherham: Erskine Road. (Rotherham 3527.)
Derby: Traffic Street. (Derby 45727.)
Nottingham: Glaisdale Drive, Bilborough. (Lime Tree 715.)
Potteries: Albert Street, Newcastle-under-Lyme. (Newcastle-under-Lyme 69427.)
Doncaster: Chequer Road. (Doncaster 49387.)
Grimsby: 150b, Columba Road. (Grimsby 55682.)
Hull: West Carr Lane, Stoneferry. (Hull 42480.)
WESTERN DIVISION—P.O. Box No. 8, Godley, Hyde, Cheshire. (Hyde 1881.)
Liverpool: Wakefield Road, Netherton. (Liverpool Aintree 7737.)
Chester: Sealand Road Trading Estate. (Chester 24822.)
Llandudno: Central Place. (Llandudno 7877.)
Wirral: Quarry Road East, Lower Bebington. (Rock Ferry 1195.)
Blackpool: Mowbray Drive, Layton. (Blackpool 24195.)
Gt. Harwood: Albert Street. (Gt. Harwood 3027.)
Wigan: Pottery Road. (Wigan 45690.)
Windermere: Elleray Road. (Windermere 879.)
CENTRAL DIVISION—P.O. Box No. 8, Godley, Hyde, Cheshire. (Hyde 1881.)
Manchester: Shentonfield Road, Sharston Industrial Estate, Wythenshawe. (Gatley 8807.)
Audenshaw: 61, Ashton Street, Shepley Works Estate. (Denton 3947.)
Leeds: Ring Road, Seacroft Light Industrial Estate. (Leeds 649231/3.)
Bradford: Ambler Thorn Garage, Ambler Thorn, Queensbury. (Queensbury 2006.)
Bury: Bury Road, Radcliff, Manchester. (Radcliff 2588.)
Scarborough: Albemarle Back Road. (Scarborough 4006.)

Scottish Region:

NORTHERN DIVISION—The Creameries, Craigmillar, Edinburgh, 9. (Abbeyhill 2323.)
Edinburgh: Craigmillar. (Abbeyhill 2323.)
Kirkcaldy: Hayfield Place. (Kirkcaldy 4601.)
Dundee: Longton Road. (Dundee 83078.)
Glasgow: 1640, London Road, E.1. (Bridgeton 6623/4.)
Kilmarnock: Western Road. (Kilmarnock 2390.)
Aberdeen: Quarry Road, Northfield. (Aberdeen 46155.)
SOUTHERN DIVISION—The Creameries, Craigmillar, Edinburgh, 9. (Abbeyhill 2323.)
Belfast: Antrim Road, Glengormley, Co. Antrim, N.1. (Glengormley 660).
Newcastle-on-Tyne: Benton Road. (Newcastle 662262.)
Carlisle: Durran Hill Trading Estate, Durran Hill Road. (Carlisle 26019.)
Stockton: Ross Road, Portback Lane. (Stockton 67444.)
Sunderland: Grantham Road, Roker. (Sunderland 57422.)

Western Region:

BIRMINGHAM DIVISION — 1623, Coventry Road, South Yardley, Birmingham 26. (Acocks Green 3207/3209 and 3200.)
Wednesbury: Portway Road. (Wednesbury 1851/2.)
Hockley: 521/31, Park Road. (Birmingham Northern 4672.)
Birmingham: 1623, Coventry Road, South Yardley. (Acocks Green 3207/9 and 3200.)
Coventry: Siskin Road. (Toll Bar 2106.)
Leicester: 87, Avenue Road Extension. Leicester 74678.)
Northampton: Grafton Street. (Northampton 32172.)
Oxford Tynedale Road. (Oxford 48920.)
SOUTH WALES DIVISION — 19/23, Norbury Road, Fairwater, Cardiff. (Cardiff 72272/3 and 71482.)
Gloucester: Barnwood Road. (Gloucester 22923.)
Worcester: Orchard Street. (Foregate 466.)
Shrewsbury: Monkmoor Road. (Shrewsbury 6831.)
Swansea: Queensway, Swansea Industrial Estate. (Swansea 32265.)
St. Clears: Station Road, St. Clears, Carmarthenshire. (St. Clears 324.)
Aberystwyth: c/o Evans Mineral Water Works, Llanbadarn Road. (Aberystwyth 7433.)
Cardiff: 19/23, Norbury Road, Fairwater. (Cardiff 72272.)
Newport: 36, Cromwell Road. (Newport 71927.)
SOUTH-WESTERN DIVISION — 37/8, Fore Street, Taunton. (Taunton 81635.)
Weston-super-Mare: Langford Road. (Weston-super-Mare 5316.)
Taunton: Priory Bridge Road. (Taunton 3183.)
Bristol: Brislington Trading Estate, Emery Road. (Bristol 79001/2.)
Swindon: Cheney Manor. (Swindon 2764.)
Weymouth: Corporation Trading Estate, Lynch Lane. (Weymouth 402.)
Bournemouth: Wallisdown Road, Wallisdown. (Winton 5351.)
Yeovil: Lyde Road. (Yeovil 746.)
Salisbury: Southampton Road. (Salisbury 5088.)
Redruth: School Lane, East End. (Redruth 663.)
Plymouth: Alvington Street, Cattedown. (Plymouth 65766.)
Torquay: 1, Manor Road, St. Marychurch. (Torquay 87082.)
Exeter: Exhibition Way, Pinhoe Trading Estate. (Exeter 67091.)
Barnstaple: Vicarage Lawn. (Barnstaple 3166.)
Minehead: Parkhouse Road. (Minehead 187.)

Equipment: Large-capacity sales trays, and lighting units.

Publicity material: Walls 35-mm. sound film trailers (wide and normal screens); 16-mm. sound film trailers; slides. (All sales trailers and slides in full colour); display material.

Product: Complete range of 3d., 4d., 6d. and 1s. ice cream and fruit ice lines.

NUTS : POPCORN

CANDY STRIPE (CONFECTION) CO., LTD.,
186, Campden Hill Road, London, W.8. Park 4577/7781.

Sales director: Roy Hood.
Area manager: David Pearl.
Branch offices:
Channel Islands: E. Vaudin, 5, Salerie, St. Peter Port, Guernsey, C.I.
West of England rep.: N. Carling, Lyme Regis, Dorset.
South Wales: W. A. Lewis, Craig, Pontypridd.
Eastern Counties rep.: E. LePla, Sprowston, Norwich.
Essex: Wholesale Supply Co., Ltd., Clacton.
Glasgow: D. B. Miller, 39, Viewmount Drive, Glasgow, N.W.
Hampshire: Mark Welsh, 32, Wildown Road, Southbourne, Bournemouth.

Product: 6d. Candy Stripe American Popcorn. 1s. 3d. Giant Family Pack. 6d. Kays Roasted and Salted Peanuts. 1s. Kay's Roasted and Salted Peanuts.

CATERHAM FOOD PRODUCTS, LTD.

Product: Coconut ice, coconut candy, nut, toffee, honey crunch, all retailing at 6d.; Sugar Popcorn and toffee popcorn, 6d. and 1s. 3d. packets. Fruit drops, lime drops, lemon drops, barley sugar, all retailing at 10d.; Fruit drops, lime drops and lemon drops in 1s. 6d. packets. Butter mints retailing at 10d., and Bamboo buttered brazils retailing at 1s. 6d. (See under Solo Laboratories.)

CLARKS CEREAL PRODUCTS, LTD.,
Blackborne Road, Dagenham, Essex. Dominion 0221 (4 lines).

Sales manager: J. I. Bell.

Supply: Direct to cinemas.

Publicity material includes filmlets, slides and display stands. Apply, head office.

Product: Butterkist.

KENYON, SON AND CRAVEN, LTD.,
Eastwood Trading Estate, Rotherham, Yorks. 2044 (5 lines). Also in Glasgow and London.

Sales director: S. Heller.
Sales representatives: Throughout UK.

Product: 2d. packets: Roasted and Salted Peanuts, Nuts and Raisins, Peanut Kernels, Licorice Comfits, Annos. 1s. packets: Sugared Almonds, Roasted and Salted Peanuts, Roasted and Salted Cashews, Roasted and Salted Mixed Nuts. 6d. packets: Licorice Comfits, Sugared Peanuts, Roasted and Salted Peanuts, Roasted and Salted Cashews, Peanut Kernels, Nuts and Raisins.

LARKINS FOOD PRODUCTS, LTD.,
Star Works, Cobden Road, Leytonstone, London, E.11. Telegrams: Peanuts, London. Leytonstone 4347-8.

National cinema representative:
Supplies to cinema direct from head office.

Publicity material: Trailers, slides, price cards display cards with product on show (suitable for hanging).

Product: Cellulose film packs of roasted peanuts (retail 6d.); nut crunch (retail 6d.) oconut ice. Terms on application.

continued on page 100

Product Directory

NUTS: POPCORN—contd.

GEORGE PAYNE AND CO., LTD.
(See Confectionery.)

PIMS POPCORN, LTD.,
45, St. Ann's Road, Harrow, Middlesex. Harrow 6321.

General manager: O. C. Vaudrey.

Product: Toffee Popcorn, 6d. and 1s. 3d. in special cinema packs. Fruitee Popcorn, 6d.; Cheese-flavoured Popcorn, 6d., and family packs, 1s. 6d. All inquiries to head office.

SOLO LABORATORIES, LTD.,
103, Walmer Road, London, W.10. Ladbroke 2871 1884 6350.

Sales manager: W. G. Addison.

Supply: Direct.

Product: Salted peanuts; salted cashew nuts; salted mixed nuts; selected mixed nuts; nuts and raisins, retail at 6d. and 1s.; selected hazel nuts, retail at 6d. The brand name for the product is "Bamboo." Packages are designed for cinema sales Delivery in three days. Terms on application. (See also Caterham Food Products, Ltd.)

H. S. WHITESIDE AND CO., LTD.,
Parkhouse Works, London, S.E.5. Rodney 5432 (15 lines).

Cinema division sales manager: I. G. Hutchinson.

Publicity material: Contact head office.

Product: 6d. Salted Peanuts, Salted Ceshews, Salted Mixed Nuts, Nuts and Raisins; 1s. Salted Peanuts, Salted Cashews, Salted Mixed Nuts, Mixed Nut Kernels, Nuts and Raisins; 2d. Silver Grill Salted Peanuts, Donald Duck Salted Peanuts; 6d. Popcorn, 9d. Choc. Toffees; 8d. Assorted Fruit Jellies; 6d. Choc. Peanuts, Choc. Coated Raisins, Peanut Brittle, Mint Thinsies, All Nut Bars; 3d. Milk Choc. Cokernut Squares; 1s. 6d. Nut and Fruit; 1s. 10d. Choc. Brazils; 1s. Choc. Coated Raisins Choc. Peanuts; 6d. Pompey French Nougat, Melody Mix; 2d. Choc-O-Mels; 9d. Assorted Fruit Jellies 4-oz. Cartons; 4d. French Nougat; 1s. Fruit Drops, Sherbert Bon-Bons, Sky Mints; 2s. Dulci Fruits; 2s. 4d. Swan Lake; 1s. 6d. Milk Choc. Discs, Orange Milk Discs, Choc. Mint Crispettes; 1s. 9d. Dig. Mint Creams; 2s. 6d. Choc. Mint Creams, Choc. Assorted Creams; 3s. 6d. Ginger Leaves; 2s. 6d. Choc. Coffee Creams; 3s. Choc. Mint Crisps; 3s. 6d. Choc. Pineapple Leaves, Choc. Apricot Leaves; 4s. Gift Box—Milk, Gift Box—Plain; 7s. 6d. Gift Box—Milk, Gift Box—Plain; 9d. After Dinner Mints.

SOFT DRINKS

CANADA DRY (LONDON), LTD.,
189, Munster Road, Fulham, S.W.6. Fulham 8441.

General sales manager: H. P. Argent.

Product: Canada Dry Ginger Ale, Soda Water, Tonic Water, Strawberryade, Lemonade, Sparkling Orange, Sparkling Grapefruit, Spur Cola, Ginger Beer, Bitter Lemon and a complete range of Fruit Squashes, Cordials and Juices.

THE COCA-COLA EXPORT CORPORATION,
199, Knightsbridge, London, S.W.7. Knightsbridge 4571.

Sales manager: W. F. Sutherland.

Coca-Cola Bottlers:

- Coca-Cola Northern Bottlers, Ltd.
  - Cranmore Boulevard, Shirley, Solihull, Warwicks.
  - Charnock Road, Fazakerley, Liverpool, 9.
  - 16, Blenheim Terrace, Leeds, 2.
  - Mardy Road, Rumney, nr. Cardiff.
- Coca-Cola Southern Bottlers, Ltd.,
  - St. John's Road, Isleworth.
  - Loampit Vale, Lewisham, London, S.E.5.
  - 763, Harrow Road, Willesden, London, N.W.10.
  - Emery Road, Brislington Trading Estate, Brislington, Bristol, 4.
  - Millbrook Trading Estate, Millbrook Road, Southampton.
- The Coca-Cola Bottling Co. (Oxford), Ltd.,
  - Riverside, Grandpont, Oxford.
- The Ulster Iced Drinks Co., Ltd.,
  - 10, Rumford Street, Belfast.
- Beverage Distributors, Ltd.,
  - 18, St. Stephens Green, Dublin, Eire.
- Munster Bottlers, Ltd., 10/12, Kyr's Quay, Cork, Eire.
- Aldcroft Downward, Ltd.,
  - Pulrose Bridge, Douglas, Isle of Man.
- Delecta Table Waters, Ltd.,
  - "Fleur de Lys" House, King Street, Norwich.
- Coca-Cola Bottlers (Scotland), Ltd.,
  - Watt Road, Hillington, Glasgow, S.W.2.
- Le Riches Stores, Ltd.,
  - 28, Colomberie, St. Helier, Jersey, C.I.

Product: Coca-Cola (cases of 24 bottles 7s. 6d. per case; 6s. 6d. in Scotland and N. Ireland; 8s. in Republic of Ireland).

FORTE'S DAIRY PRODUCTS (BOURNEMOUTH), LTD.,
London sales office: 186, Campden Hill Road, W.8.
Accounts Office: 1, Latimer Road, Winton, Bournemouth.

Dairy agents:

- Forte's Products (Bournemouth), Ltd., Latimer Road, Bournemouth.
- A.1 and Dollis Dairies, Ltd., Plantagenet Road, Barnet, Herts.
- H. King and Sons, Ltd., 180a, Landells Road, Dulwich, S.E.22.
- Southwick Hill Farm Dairies, Ltd., Southwick, Sussex.
- Handsworth Dairies, Ltd., Island Road, Handsworth, Birmingham.
- Moore Bros., 15, Halkin Street, Leicester.
- Express Dairy (Northern), Ltd., Sheffield, 8.
- Express Dairy (Northern), Ltd., Bradford.
- Merseyside Dairies, Ltd., Hawke Street, Liverpool.
- V. H. Graddon, Ltd., Lipson Vale Dairy, Plymouth.
- W. Wood (Nottm.), Ltd., St. Ann's Valley, Nottingham.
- Ross's Dairies, Ltd., Partick, Glasgow, Scotland.
- Edinburgh & Dumfriesshire Dairy Co., Ltd., Edinburgh.
- London Depot: 186, Campden Hill Road, London, W.8.

Promotion manager: David Pearl.

Product: Fresko Milk Shakes: in cartons sell at 1s. each.

JEWSBURY AND BROWN, LTD.,
Tanzaro House, Ardwick Green, Manchester, 12. Ardwick 3181/4.

Carton squash sales manager: P. Stiles.

National cinema representative: E. Howard, 10, Inverness Avenue, Nr. Blackley, Manchester, 9.

Branch offices:

- Mr. Bland, Fishergate Hill, Preston. (Preston 3152.)
- Mr. Smith, R. Ellis and Sons, Ltd., Ruthin, N. Wales. (Ruthin 1.)
- Mr. Owen, Beach Road, Bangor. (Bangor 250.)
- Church Stretton, Salop. (Church Stretton 32.)

Midland agent: Edwin Holden's Bottling Co., Ltd., Hopden Brewery, Woodsetton, nr. Dudley. (Sedgley 2051.)

Publicity material: Technicolor filmlets, sales trays and display material available on request. Cooling cabinets on loan where sales justify their issue.

Product: Zenith Orange Squash in 10-oz. waxed cartons retailing at 1s. and Tanzaro Orange and Lemon Squash packed in 7-oz. waxed cartons retailing at 6d. Individually wrapped drinking straws supplied free.

KIA-ORA CUP SQUASH DEPARTMENT
Part of Schweppes (Home), Ltd., Catering Division.
Sales and Accounts: 33, Rushworth Street, S.E.1. Waterloo 3063.

Tobler
JAMAICA
6
6d
JAMAICA

Display stand and outer for Tobler's Jamaica Bar, which has a flavour of rum

Schweppes (Home), Ltd., Catering Div.
R. A. C. Watson, general manage

Kia-Ora Cup Squash:
G. M. A. Harris, sales manager

Cup Squash representatives:

- S. London Area and Home C. Webb.
- N. London Area and Home C. Hyslop.
- N.W. England and W. Midlands:
- N.E. England: D. Currie.
- Scotland/Cumberland/Westmorland
- E. Midlands and E. Anglia: R. A.
- S. Wales, W. and S.W. England: R
- S. Coast/Isle of Wight: P. J. Burns.

Area agents:

- An area 40 miles round Central extending to Maidstone, Oxford ampton is supplied from 33, Rush S.E.1. (Waterloo 3063/4/5/6.)
- Devon, S. Somerset, W. Dorset: Ca (Newton), Ltd., 51, Gestridge Road, ton, Newton Abbot, Devon. (Newton
- Cornwall: O. Jeffrey, 78, Edgcumbe New-quay. (Newquay 4065.)
- Cumbria: Branwheata, Ltd., 30, Low Street, Kendal, Westmorland. (Kendal 870.)
- E. Anglia: Parson and Arr, St. Mary's St. Mary's Road, Clacton-on-Sea. (Clac 66.)
- E. Midlands: Smallmans, Ltd., The M House, Ilkeston Road, Nottingham. (Nottingh 4745.)
- Guernsey: W. Peel, 23, Glategny Espl. Peter Port. (Central 2863.)
- Hampshire and W. Sussex: Warren (D nsers), Ltd., 2, Grosvenor Sq., Southampton. Southampton 23159.)
- Isle of Wight: Gould, Hibberd and Ran Ltd., 7, Church Litten, Newport, I.O.W. Newport 2487.)
- Northumberland and Co. Durham: W and Watson, Ltd., 132, Gilesgate, Durham (Durham 3301.)
- N.W. England: Smallmans, Ltd., Heald Grove, Rusholme, Manchester, 14. (Rusholm 281.)
- Northern Ireland: Dobsons Dairies (Belfa Ltd., Cregagh, Belfast. (Belfast 42901.)
- Scotland: Bell and Co. (Transport), Ltd. 124 Dalry Road, Edinburgh. (Donaldson 2424.)
- S. Wales: Barry Dispensers, Ltd., Hillary Rise, Barry, Glamorgan. (Barry 2556.)
- Bath/Bristol Area, Gloucester, Wilts, N. Somerset, W. Berks and W. Oxon: Warrens (Dispensers), Ltd., Sutcliffe House, Walcot Buildings, Bath, Somerset. (Bath 2480.)
- W. Midlands: F. Swinnerton and Son, Ltd., Snow Hill, Shelton, Stoke-on-Trent. (Stoke-on-Trent 29635/25261.)
- E. Kent & W. Sussex: Warrens (Dispensers), Ltd., 48, Old Shoreham Road, Shoreham-by-Sea (Shoreham-by-Sea 4136.)
- Yorkshire: Smallmans, Ltd., Algeria Street, Beeston, Leeds, 11. (Leeds 72197.)

Publicity material: Sales trays, Technicolor sound filmlets and other display material from 33, Rushworth Street, S.E.1, or from branch offices.

Product: Sealed wax cartons containing coated squashes in orange and lemon flavours, in 6d. 7-oz. size and Golden Orange Squash, 10-oz 1s. drink. Wrapped straws supplied free. Coolers loaned free where turnover justifies.

J. LYONS AND CO., LTD.
Orange Maid. See Ice Cream.

CONFECTIONERY

GEO. BASSETT AND CO., LTD.,
50, Bidborough Street, London, W.C.1. Eus. and 7433.

Sales director: G. A. de Pinna.

National cinema representative: L. H. Mulchinock

Head office and factory:
P.O. Box 80, Owlerton, Sheffield, 6. (J Adshead.)

Publicity material: P. D. G. Duncan (Dummies)

Product: Liquorice Allsorts, ¼-lb. cartons 9d. ½-lb. cartons 1s. 6d. each; Dolly Mixture cartons 7d. each, 1-lb. caskets 3s. 0d. each; Jet, 72 assorted 1d. pieces to one box.

BATGER AND CO., LTD.,
Head office, Clapham Common, London, S. Macaulay 3311.

Sales manager: R. A. Oliver.

Publicity and sales promotion: R. A. Oliver.

Product: Silmos Fruit Drops, 1s. per bag. carton, 3d. Handy pack; Jersey Caramels, 6 bags and 4d. Handy pack; Fruit Pastilles ¼-lb. carton, 3d. per roll pack; Jingos (C Dice), 8d. per ¼-lb. bag; Mitcham Mints,

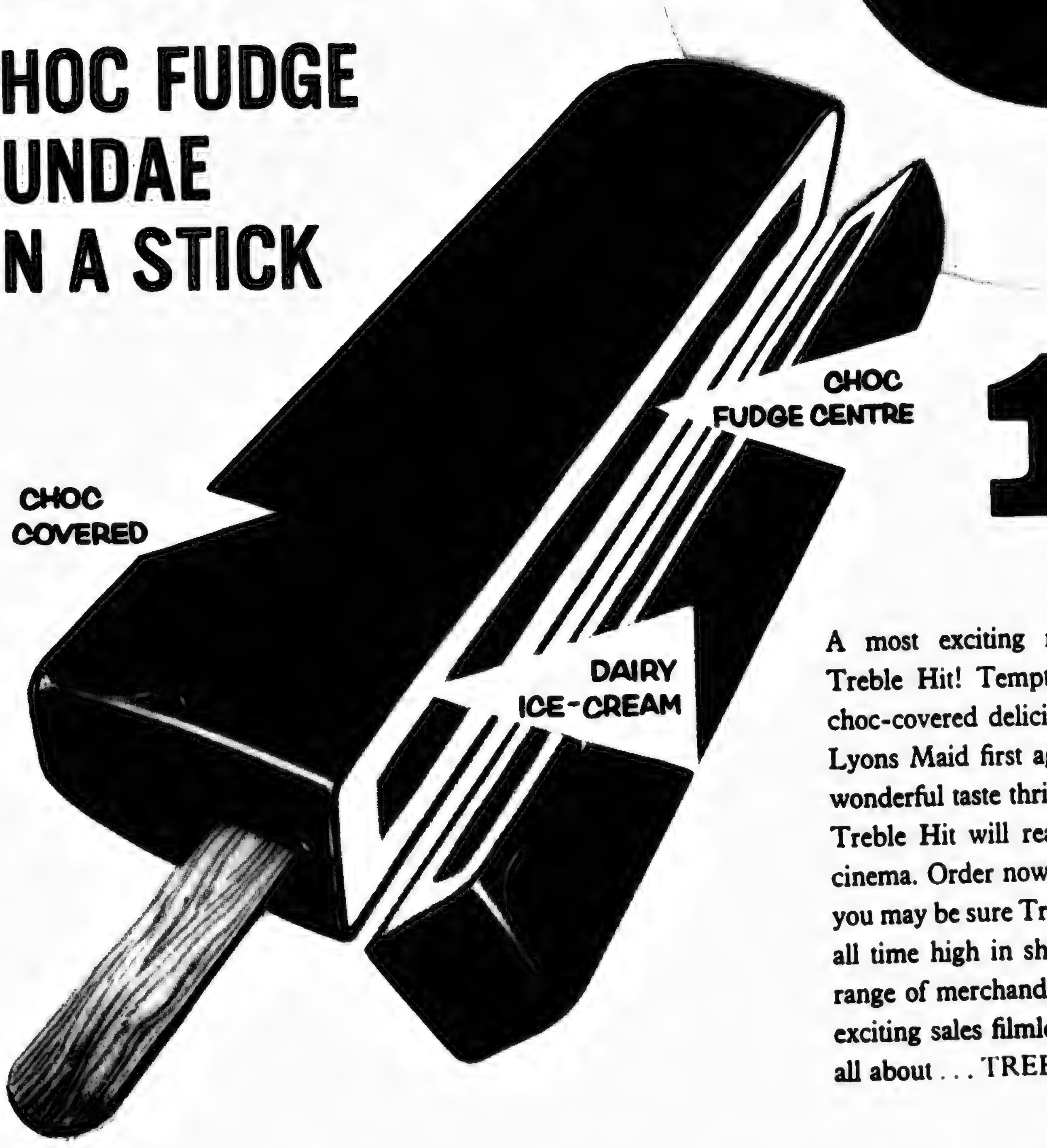
continued on page 105

coming shortly!

Lyons Maid

TREBLE HIT

CHOC FUDGE SUNDAE ON A STICK



1/-

A most exciting new cinema line—Treble Hit! Tempting fudge centre in choc-covered delicious dairy ice cream. Lyons Maid first again with a new and wonderful taste thrill!

Treble Hit will reach stardom in your cinema. Order now and order plenty for you may be sure Treble Hit will notch an all time high in shilling line sales. Full range of merchandising material and an exciting sales filmlet to tell your patrons all about . . . TREBLE HIT.

Delicious fudge centre in dairy ice-cream

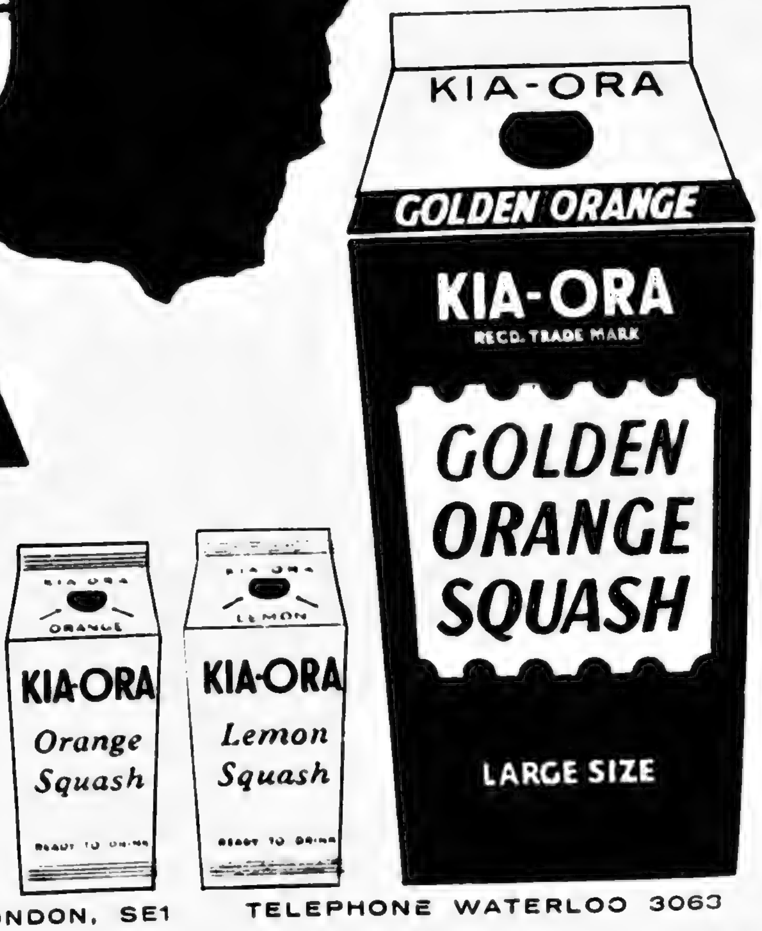
There's nothing like the rea
KIA-ORA
GOLDEN ORANGE
KIA-ORA
GOLDEN
ORANGE
SQUASH

ea hing

KIA-ORA

ol en Orange Squash

ghted nibitors everywhere are reporting epic sales of DEN OR IGE SQUASH—the *big* cup squash that's the *biggest* ey-spi er of all! To please your patrons, and enjoy best- profit make GOLDEN ORANGE SQUASH the main feature of refresh ent programme.


KIA-ORA
ORANGE
KIA-ORA
Orange Squash
READY TO DRINK
KIA-ORA
LEMON
KIA-ORA
Lemon Squash
READY TO DRINK
KIA-ORA
GOLDEN ORANGE
KIA-ORA
REGD. TRADE MARK
GOLDEN ORANGE SQUASH
LARGE SIZE

RA CU SQUASH DEPT., 33 RUSHWORTH ST., BLACKFRIARS, LONDON, SE1 TELEPHONE WATERLOO 3063

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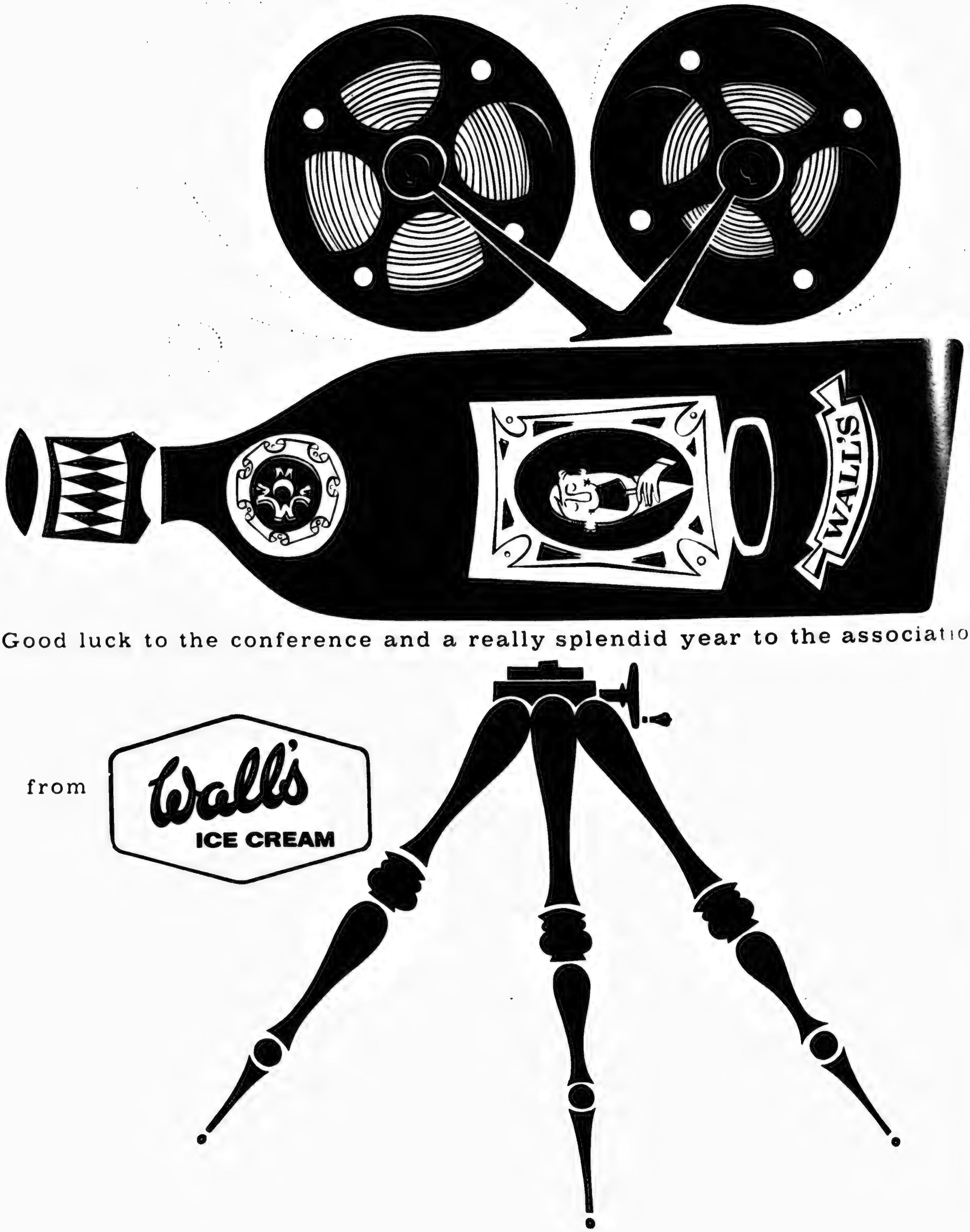
WALL'S
Good luck to the conference and a really splendid year to the association
from
Wall's
ICE CREAM

Pro ıct Directory

CON :TIONERY—contd.

pa Turkish Delight, 1s. 7d. per carton; Fiesta
Fr 6d. per carton; Sugar Almonds, 2s. 6d.
pe n; Sentries, 6d. Handy pack.

BEECH HOCOLATES, LTD.,
Flet Road, Preston, Lancs. Preston 5266.

Sales m er: T. H. Monk.

Publicity aterial: Special showcards, available for Con al chocolates.

Product: mint discs, retail 1s.; ½-lb. orange discs, reta Continental assorted chocolates in ½-lb. and boxes at 4s. and 7s. 9d. respectively.

BENSDO (GT. BRITAIN), LTD.,
47, hwark Street, London, S.E.1. Hop. 2301 and

Product: sdorp confectionery.

BENSON CONFECTIONERY, LTD.,
Hunt Mount Road, Bury, Lancs. Bury 5051.

Product: gh-class sweets, in thirty varieties, packed in ja tins and ¼-lb. film packets.

CHARLE BOND, LTD.,
Carlyl Road, Bristol, 5. Bristol 56021.

General sales manager: A. Eastman.

London offices and depot: 18-19, Warren Street, Tottenham Court Road, London, W.1. (Euston 6171 2.)

Product: Chocolate variety creams, ¼-lb. cartons 1s.; 6d. cartons variety creams, chocolate peppermint creams, chocolate coffee creams, milk chocolate walnut whirls (coffee or vanilla), 3d.; milk chocolate brazil whirls, 3d.; chocolate coconut squares (plain or milk), 2d. and 4d.; chocolate cream tablets, 2d. and 4d.; six-flavour cream tablets, 4d.

BUCHANAN (CONFECTIONERS), LTD.,
3, Craigend Place, Glasgow, W.3. Jordanhill 9561.
All inquiries to head office.

CADBURY BROS., LTD.,
Bournville, Birmingham, Kings Norton 2000.

Branch offices:
R. V. Smith, 39, Corporation Street, Belfast, 1. (Belfast 23203.)
H. F. Davey, Bournville Lane, Birmingham, 30. (Kings Norton 1051.)
J. R. Ellis, 12, Lower Castle Street, Bristol, 1. (Bristol 20877.)
H. Acton, 35, Fennel Street, Manchester, 4. (Blackfriars 3367-8.)
E. C. Pimble, Norbury Road, Ely, Cardiff. (Cardiff 73998.)
H. H. Chaplin, Witton Chambers, 43, Foregate Street, Chester. (Chester 21647.)
A. J. Woodall, 2, Castle Street, Edinburgh. (Edinburgh, Caledonian 6081.)
A. I Ince, Marsh Green Road, Marsh Barton Trading Estate, Exeter. (Exeter 77542.)
L. H ley, Argyle Chambers, 30, Buchanan Street, Gl ow, C.2. (Glasgow Central 7398.)
F. I Birch, 68, The Headrow, Leeds, 1. (Leeds 21 .)
F. I Clulee, North House, 17, North John Street, L pool, 2. (Liverpool Central 5384.)
P. Street and E. A. Thompson, 15 and 16, N Burlington Street, London, W.1. (Regent 7 9.)
A. Sayer, Nicholas House, River Front, E d, Middx. (Enfield 5757.)
A. Jones, Aviston House, 2-4, Dingwall ue, Croydon, Surrey. (Municipal 1038-9.)
C. C. Greenwood, 23, Blackett Street, New -on-Tyne, 1. (Newcastle 28304.)
C es, 62, Snig Hill, Sheffield, 3. (Sheffield .)
H Willcox, Solent Road, New Docks, South on. (Southampton 26022.)
E Clegg, 14, Coldhams Lane, Cambridge. nbridge 51011.)
H Wilcox, Central Goods Station, British Rail (Southern Region), Brighton, 1. (Brighton .)
C Gillett, Prudential Buildings, 10, Greyfriars, ester. (Granby 159.)

Public material: On application to branch offices.

Produc Wide variety of chocolate confectionery.

CALL) AND BOWSER, LTD.,
W rn Avenue, London, W.3 (Acorn 2216) and S ll Industrial Estate, Edinburgh, 11 (Craig lo rt 3727).

Produ Butter-Scotch, Old English Treacle Brittle, B Sugar and "Cream-Line" Toffee, ¼-lb. p. s 1s., ½-lb. air-tight tins 2s. 2d.; Plain Jane A d Toffee and Liquorice Toffee Fingers, ¼-lb. p s 1s.; Dessert Nougat, ¼-lb. boxes 1s. 6d., a. nt tins 3s.; Mint Humbugs, ½-lb. tins 1s. 8d.; C Corner Assortment, ½-lb. cartons 2s.; A ted Toffee, 1-lb. decorated tins 4s. 6d.; ¼-lb. C hane bags 1s.; Assorted Lollipops 2d. each.

PRINCESS
Confectionery & Chocolate Creams
2/
PER CARTON
Carsons
PRINCESS

Carsons Princess Confectionery and Chocolate Creams are sold in a 2s. carton that nests into a gaily-coloured, free-standing showcard which illustrates the assortment offered

CARSONS, LTD.,
Shortwood, nr. Bristol. Bristol 653211.

Sales manager: J. Moseley.

Branch offices: 47, Byron Street, Partick, Glasgow: 18-19, Warren Street, Tottenham Court Road, London, W.1. (London sales manager: E. H. Powell.)

Publicity material: On request to head office.

Product: Milk Shakes, 1s. 6d. per ¼-lb. and 3s. per ½-lb. carton; Dorchester, 1s. 6d. per ¼-lb. and 3s. per ½-lb. carton; Orchard Creams, 2s. 6d. per ½-lb. carton; Sweet Seventeen (assorted confections), 1s. 8d. per ½-lb. carton; 2-oz. Fruit Pastilles, 6d.; ¼-lb. packet Fruit Pastilles, 10½d.; ¼-lb. film bag, Peppermint Lumps, 10d.; 1s. film bags and 2s. cartons, Mascot Assortment; Milk Chocolate Bon Bars, 6d.; Whipped Brazils (unwrapped), 3d.; 2s. cartons, Princess Selection (confectionery and chocolate creams).

CAXTON CHOCOLATE CO., LTD.,
Mayes Road, Wood Green, London, N.22. Bowes Park 4902-6.

Sales manager: A. I. Rowland.

Publicity material: Glass display showcase, 12 in. wide, 8 in. deep, 20 in. high, available on request to head office.

Product: Chocolate blocks, fine milk, milk whole nut, milk brazil nut, milk and nut, milk fruit and nut, superfine plain, retail 6d., trade terms 54s. 9d. per gross; milk chocolate bars, wrapped, retail 2d., trade terms 15s. 7d. per gross.

CHOCOLAT TOBLER, LTD.,
20, Soho Square, London, W.1. Gerrard 9261.

Product: Toblerone, Standard 1s. 6d., Junior 9d.; Jamaica 6d.; Milk Tablets 1s. 4d.; Hazetta Tablets 1s. 4d.; Amanda Tablets 1s. 4d.; Mocca Tablets 1s. 4d.; Filled Tablets: Tropicana 1s. 9d., Cappuccino 1s. 9d., Mandarinette 1s. 9d., Favori 1s. 9d., Ananette 1s. 9d., Tobler-o-Rum Tablets 1s. 9d.; Lunch Tablets 2s. 9d.; Milk Chocolate Brazils ½-lb. 5s.; Chocolate Sachet (milk assortment), ½-lb. 3s.; Teresina (plain chocolate), 2s. 6d.; Noisetta (milk chocolate), 2s. 6d.; Fruit Creams, ½-lb. 3s., 1-lb. 5s. 9d.; Classique Plain Assortment ½-lb. 3s. 5d.; Ballerina Milk Assortment, ¼-lb. 1s. 9d., ½-lb. 3s. 5d.; Rum and Coffee Creams ½-lb. 3s. 3d.; Chocolate Ginger Creams ¼-lb. 2s. 9d.; Chocolate Peppermint Creams ½-lb. 2s. 9d.; Symphony Plain Assortment, ¼-lb. 1s., ½-lb. 3s. 7d.; Chocolate Almonds (Roasted) ¼-lb. 2s. 6d.

Publicity material: On request to head office.

CLARNICO, LTD.,
Waterden Road, London, E.15. Amherst 2345.

Sales director: D. G. Carmichael.

London sales manager: M. G. Wallace.

Area sales managers: J. T. Schofield (Lancs. and Yorks.); R. E. Griffiths (London); P. S. Cook (South West and Birmingham); R. H. Bennett (Home Counties); K. Moss (House accounts).

Product: ½-lb. cartons Regency Assortment (retail at 2s. 6d.); ½-lb. cartons Peppermint Creams (retail at 1s. 8d.); ½-lb. cartons Fruit Jellies (retail at 2s.); ½-lb. carton Dairyfudge Assorted (retail at 1s. 10d.); ½-lb. carton Chocolate Marshmallows, assorted flavours (retail at 2s. 6d.); ½-lb. carton Dairy Fudge (retail at 1s. 8d.); ½-lb. carton Iced Caramels (retail at 2s. 2d.); ½-lb. carton Candy Queen (retail at 2s.); 1-oz. carton Mitcham Mints (retail at 4½d.); Marzipan Bars (retail at 6d.); My Queen (retail at 6d.); 6-oz. carton Ten Piece Assortment (retail at 1s. 6d.); Dairyfudge Bar (retail at 6d.), tubes of Milk Chocolate Peanuts (retail at 5d.).

Publicity material: Showcards available on application to head office for the following lines: Regency Assortment, Peppermint Creams, Fruit Jellies, Dairyfudge, Iced Caramels, Chocolate Peppermint Creams and Candy Queen.

CLEVEDON CONFECTIONERY (BLACKPOOL), LTD.,
Clifton Road, Marton, Blackpool. Blackpool 61313.

Director: D. H. Green.

Supply: Direct from factory.

Product: Children's sweet cigarettes, Dolly mixtures, cream paste novelties and count lines, liquorice novelties, allsorts and count lines.

COWAN'S LTD.,
49, Solway Street, Glasgow, S.E.

Publicity material: Available from Head Office.

Product: ½-lb. and ¼-lb. boxes chocolates; extensive variety ¼-lb. chocolates, caramels and boilings in transparent bags.

M. A. CRAVEN AND SON, LTD.,
French Almond Works, York. York 23003-4.

Sales manager: D. Hobson.

Publicity material: Showcards and displays available on application to sales manager at head office.

continued on page 106

Product Directory

CONFECTIONERY—contd.

Product: ¼-lb. cartons Original French Almonds (retail at 1s. 3d.); ¼-lb. cartons Mixed Fruit Pastilles (retail at 10d.); Mint Imperial, cartons (retail at 9d.); Blackcurrant Pastilles, cartons (retail at 1s.); Film bags, Best English Mints (retail at 9d.); Real Fruit Centres (retail at 9d.); Old York Mints (retail at 9d.); Mary Ann Creamy Toffee (retail at 10d.). (No charge for pre-packing.)

W. AND M. DUNCAN, LTD.,
Beaverhall Road, Edinburgh, 7. Waverley 4433.

Sales director: F. F Robb

Publicity material: Centre pieces, showcards, etc. Apply to H. Lowes at head office.

Product: ½-lb. New Capital, Milk and Plain Chocolate Assortment, ½-lb. Rapture assorted chocolates and candies, 2s. 6d.; 1s. and 6d. Hazelnut (milk chocolate with roasted nuts); 6d. Carols (chocolate caramels in roll pack); 6d. Triple Choice (3 fruit flavoured Cream Sticks); 4d. Nutty Crisp (milk chocolate and nuts); 6d. Merrols (Butter-scotch Bon Bons); and 3d. Merrols Fruits in roll packs; 4½d. Milk Walnut Whips (vanilla and coffee flavours); 4½d. Plain Walnut Whips (vanilla); ½-lb. Parisian Creams, retailing at 2s. 3d.; ¼-lb. Parisian Creams, retailing at 1s. 2d.; ½-lb Peppermint Creams, retailing at 2s.; ½-lb. Chocolate Ginger, retailing at 3s. 7d.; ¼-lb. Chocolate Ginger, retailing at 1s. 10d.; ½-lb. Milk Hazelnut Whirls, retailing at 3s.; 3d. Orange Cream Tablets.

J. W. FILSHILL, LTD.,
Nethercommon Works, Paisley. Paisley 3172/3/4.

Managing director: J. A. H. Hannah.

Publicity material: On application to head office.

Product: Caramels, Fudge and Boiled Sweets all available in ¼-lb. Cello prepacks; 1s. and 2s. 6d. Tartan cartons, Edinburgh Rocks; children's matinee line, Ball Lollipops, 2d. each. Special terms on application.

FOX'S GLACIER MINTS, LTD.,
Oxford Street, Leicester. Leicester, Granby 2601.

Sales manager: G. A. Nolan.

Branch office: Fox's Glacier Mints, Ltd., 879, High Road, Tottenham, N.17. Tottenham 2788 (Capt. H. Armstrong).

Publicity material: From Leicester office.

Product: Fox's Glacier Mints, in polythene bags. Consumer price 10d. each. Packed in display outers each of one dozen bags. Fox's Glacier Fruits, Glycerine, Lemon and Blackcurrant, and Bitter Lemon, film-wrapped in polythene bags. Consumer price 10d. each. Packed in display outers each of one dozen bags. Trade prices on request.

J. S. FRY AND SONS, LTD.,
Somerdale, Bristol. Keynsham 2101.

Branch offices:
R. G. Hosegood, 12, Lower Castle Street, Bristol, 1. (Bristol 25084.)
R. W. Hamilton, Franklin Way, Birmingham, 30. (Kings Norton 1171.)
S. R. Anton, 39, Corporation Street, Belfast. (Belfast 25132.)
J. R. Anton, Argyle Chambers, 30, Buchanan Street, Glasgow, C.2. (Central 7398.)
J. McRae, 2, Castle Street, Edinburgh, 2. (Caledonian 6081.)
J. A. Harrison, Marsh Green Road, Marsh Barton Trading Estate, Exeter. (Exeter 76948.)
R. D. Wayman, R. J. Pibworth, 15-16, New Burlington Street (off Regent Street), London, W.1. (Regent 7851 9 (9 lines).)
S. E. Bagg, 68, The Headrow, Leeds, 1. (Leeds 26120.)
D. R. Wright, 27, Fennel Street, Manchester. (Blackfriars 7738.)
J. D. Davidson, Wharf Street, Goods Station, Sheffield, 2. (Sheffield 21642.)

Product: 6d. and 4d. Chocolate Cream; 4d. 5 Centre; 6d. Medley; 2d. Chocolate Cream; 3d. Choc. Peppermint Cream; 6d. Picnic; 4d. Cokernut; 3d. Punch; 6d. and 4d. Crunchie; 6d. and 4d. Turkish Delight; 6d. Milkymints; 3d. and 6d. Five Boys; 6d. Milk Sandwich; 6d. Double Milk Sandwich; 6d. Tiffin; 3d., 6d. and 1s. Crunch; 2s. Milk Almonds; 1s. 10d. Milk Hazels; 2s. 2d. Turkish Delight; 1s. 4d. Assorted Chocolate Creams; 4s. 6d. Chocolate Ginger; 1s. 6d., 2s. 9d. and 5s. 6d. Double Milk Assorted.

GENERAL STORES SUPPLIES (LONDON), LTD.,
110, Cannon Street, E.C.4. Mansion House 2147.

Sales manager: J. Zunder.

Product: Assorted Snips (cherry, orange, strawberry, lemon, blackcurrant, raspberry, tangerine and pineapple), Buttersnips, 12 display boxes each 60 packets. (Retail 2d.)

WELCHS
Welch's
Spearmint
Chew
3d
Chew
Welch's

Among the many Welch lines especially produced with an eye to cinema matinee sales are Black Jacks and Spearmint Chews

HALL BROS. (WHITEFIELD), LTD.,
Whitefield, Manchester. Whitefield 2283/4.

Sales manager: E. S. Schofield.

Publicity material: Showcards suitable for kiosk display are available on request.

Product: 6d. and 9d. prepacks. Milk Chocolate Eclairs, Chocolate Peppermint Crisps, Majestic Sour Lemons, Assorted Caramels, Toffee Liquorice Allsorts, Spearmint Chews, New Countess Assortment, California Fruit Bon Bons, Kendal Mints, Fruit Drops, 2d. rolls of Refreshers and Extra Strong Peppermints, Speedwell 2 a 1d. chews, various flavours, ¼-lb. bags Mentro-Lyptus Tablets.

HOLLAND'S TOFFEE
Virginia Street, Southport. Southport 56881/2/3/4/5.

Sales manager: A. E. Lilley.

Publicity material: Contact sales manager.

Product: ¼-lb. film decorated bags of Assorted Caramels to retail at 9d. bag packed 24 to a display outer. Special decorated film bags to retail at 6d. each containing Creamy Toffees, Brazil Nut Toffees and assorted toffees, packed 24 to a display outer. Children's lines include Arrow Toffee Bar which retails at 1d. each packed 72 to a display outer. Choice of 9 different varieties and a variety of 3d. Toffee Bars, packed 30 bars to the display outer.

GEORGE W. HORNER AND CO., LTD.,
Chester-le-Street, Co. Durham. Chester-le-Street 2134.

Sales director: J. R. M. Aslett.

Sales manager: W. W. Lyons.

Product: Special big packs: Bond Street Assortment 2s.; Dainty Dinah Toffee 1s. 6d.; Dessert Fruits 1s. 6d.; Dainty Dinah Assorted Eclairs 1s.; 4-oz. packets Bond Street Assortment 1s.; Boy Blue Assorted Nut Toffee 1s.; Boy Blue Flaked Brazil Toffee 1s.; Boy Blue Chocolate Crunch 1s.; Boy Blue Ginger Toffee 1s.; Dainty Dinah Toffee 10d.; Dainty Dinah Devon Eclairs 1s.; Dainty Dinah Assorted Eclairs 1s.; Dainty Dinah Clear Mints 10d.; Blue Boy Licorice Toffee 10d.; Dainty Dinah Mixed Fruit Drops 10d.; Boy Blue Assortment of Toffees 10d.; 1d. Smuggler in Toffee, Raspberry Split, Licorice and Spearmint Flavours, 6d. packets; Dainty Dinah Clear Mints; Dainty Dinah Toffee; Dainty Dinah Mixed Fruit Drops; Boy Blue Assortment of Toffees.

JAMESONS CHOCOLATES, LTD.,
Willoughby Lane, Tottenham, London, N.17. Edmonton 4417.

Sales manager: H. A. M. Woodhatch.

Publicity material: H. A. M. Woodhatch, head office.

Product: Buttons Milk Chocolate Coconut Squares, 2d. each; Milk Chocolate Picture Parade, 2-oz slide pack, 6d. each; Twin Coconut Bar, 4d each; 4-oz. film bag Gaiety Assortment 10d. each; 1s. bags Raspberry Ruffles. Trade terms on application.

KEILLER (JAMES) AND SON, LTD.,
Soho Square, London, W.1. Gerrard 9261.

Publicity material: Dummy packs.

Product: Prepacked range 6d., 1s. and 2s. packs chocolates and confectionery. Special terms on application.

C. KUNZLE, LTD.,
Birmingham, 15. Midland 0065.

Sales manager: C. F. Hamley.

Product: Chocolate, confectionery and cakes.

G. F. LOVELL AND CO., LTD.,
Rexville, Newport, Mon. Newport 5966

Cinema sales director: John F. Lovell.

London area manager: A. W. Bayley, Grav n, 85, Christchurch Mount, Epsom, Surrey. Te Epsom 5995.

North of England and Scottish area manager. W Green, 4, Table Close, Knutsford, Ches Tel Knutsford 2275.

Midlands area manager: W. L. Ellis, 909, Hag Road West, Quinton, Birmingham 32. Tel.: W gate Birmingham 3102.

West of England area manager: N. D. Evans, ville, Potterne Road, Devizes, Wilts. Tel zes 749.

Wales area manager: L. Taylor, 2, Danygra Pantmawr Garden Village, Whitchurch, Glam.

Representatives cover all the United King

Publicity: Show cards and display material ava request from head office.

Product: 1s. packets Top Ten Assortment, Toff Choc. Eclairs, Choc. Toffees, Silver Min 10d. packets Floodlight Mints; 9d. packe Rex, Spearminties, Treacle Mints, Fruit 8d. packets Mintoes; 9d. cartons Fruit 2s. cartons Choc. Eclairs; 1s. 6d. carton Macaroons; 4d. Choc. Milky Lunch; 4d. Lunch; 4d. Coffee Milky Lunch; 6d. Nuggets; 2d. French Nougat Bars; 1d. Toff

JOHN MACKINTOSH AND SONS, LTD CALEY, LTD.
Chapel Field, Norwich, Nor. 43a. Norwich

Sales manager: J. R. Crawford.

Branch office: 97, Park Lane, London, W.1.

Publicity material: Available on application.

Product: Quality Street: handy packet, 1s. 0d. in outer), ½-lb. carton, 2s. 3d. (½ doz. 1-lb. carton, 4s. 4d. (½ doz. in outer); handy packet, 1s. 0d. (1½ doz. in outer

End carton, 1s. 5d. (1 doz. in outer), ½-lb. car 9d. (½ doz. in outer), 1-lb. carton, 5s. (½ doz. in outer); Good News: ½-lb. car 3s. (six in outer), 1-lb. 6s. (three in outer unt Lines: Rolo 6d. (2 doz. in outer), Toff ke 6d. (2 doz. in outer), Toff-o-Luxe 3d. oz. in outer), Milk Tray 6d. (2 doz. in out ntola 6d. (2 doz. in outer), Fruito 6d. (2 n outer), Fruito 3d. (4 doz. in outer), Toff p 3d. (4 doz. in outer), Munchies 6d. (2 doz. outer), Munchies 1s. (1 doz. in outer), Car 6d. (2 doz. in outer).

MAYFA PRODUCTS, LTD./BIRRELL, LTD.
Mila Chocolate Works, Anniesland, Glasgow, W.3. cotstoun 1827.

London sional sales manager: A. C. Pratt, 19, Dalm Road, New Barnet, Herts. (Barnet 5258.)

Publicity terial: Display boxes.

Product: fair Super Assortment, 1s.; Mayfair Nut Toffe Assortment, 10d.; Mayfair Chocolate Carar s, 11d.; Mayfair Caramel Whirls, 9d.; Mayf Liquorice Whirls, 9d.; Mayfair Vanity Fair ortment, 9d.; Mayfair Chocolate Caramel Eclai d.; Mayfair Maytime Toffees, 9d.; Mayfair Sugar lmonds, 1s. Mayfair Mint Lumps, 9d.; Birrel ruit Lumps, 9d.; Birrell Cherry Nougat, 10d.; irrell Asst. Pastilles, 8d.; Birrell Vanilla Fudge 3d.; Birrell Asst. Fr. Nougat, 10d.; Birrell Parad Fruits, 9d.; Birrell Mint Puffs, 6d.; Birrell Fruit ulfs, 6d.

L. H. MU CHINOCK.
(National cinema and theatre agent.)
77, South Lambeth Road, London, S.W.8.
(Reliance 7121.)

Publicity material: Dummies and display material always available.

Product: Van Houten, Ltd., chocolates and sugar confectionery; Geo. Bassett and Co., Ltd., Liquorice Allsorts, etc.

NEEDLERS, LTD.,
Bournemouth Street, Hull. Hull 42435.

Sales Manager: F. Twell.

Publicity material: Showcards.

Product: Milk Dessert Chocolates, ½-lb. boxes 3s. 5d., ¼-lb. cartons 1s. 8½d.; Minerva Chocolates, ½-lb. boxes 3s. 3d., ¼-lb. cartons 1s. 7d.; County Milk Chocolates, ½-lb. boxes 3s. 2d., ¼-lb. cartons 1s. 6d.; County Plain Chocolates, ½-lb. carnation boxes 3s. 2d., ¼-lb. cartons 1s. 6d.; Kreema Milk Tray chocolates, ½-lb. cartons 2s. 6d.; ¼-lb. cartons 1s. 4d.; Kreema blocks: Nut Milk 1s., Milk 6d., Orange 6d., Grapefruit 6d., Pineapple 6d., Coffee 6d., Krispie 6d., Strawberry 6d., Mint 6d., Bronx Pastilles 1s. cartons.

THE NESTLE CO., LTD.,
St. George's House, 92/100, Wood Street, E.C.2. Monarch 7700.

Marketing manager: T. G. Morris.

Publicity material: Advertising Department, The Nestle Co., td., St. George's House, 92/100, Wood Street, E.C.2.

Branch offices:
D. ddy, Greenhill House, 90/93, Cowcross St t, Smithfield, London, E.C.1.
W. R Parker, Wharfedale Road, Tyseley, Birmingham, 11. (Acocks Green 4385/6.)
R. ayenbuhl, 171, Limestone Road, Belfast. (B st 47171/2.)
N. (Moody, 113/120, Gloucester Road, Brighton, (ighton 29317/8.)
G. V umner, Flowers Hill, Brislington, Bristol, 4. (B ol 79514/5.)
B. A olfe, Taymuir Road, Pangam Road, Cardiff. (C iff 44441.)
A. IcKendrick, 771/783, Duke-street, Glasgow, E. (Bridgeton 8068/9.)
J. Attwater, Elton Park, Hadleigh Road, I h. (Ipswich 54366/7/8.)
J. I Robson, 14, South Sherwood Street, Not am.
A Connabeer, Pearl Assurance House, Castle et, Liverpool, 2. (Central 7811/2/3.)
G. Whitmore, 416/428, Corn Exchange Build- Hanging Ditch, Manchester, 4. (Deansgate)
J. Robson, Stoneygate Lane, Felling-on-Tyne, head, Co. Durham. (Felling 693201/2.)
H. Knox, 79, London Street, Reading. (Read- 55231.)
K. Hornby (Leeds and Sheffield areas), York- Insurance House, Market Place, Sheffield, Sheffield 28963/4.)

Produc Milk Blocks, 3d., 6d., 1s.; Milky Bar 3d., 6d roquettes, Triple Bar, Crackermilk, Wholenu Coconut Rough, etc. Home-made, Top H nd Flair.

NUNN CASTLE CHOCOLATES, LTD.,
51, utched Friars, London, E.C.3. Royal 1413/4.

Sales ager. E. R. German.

Nation inema representative: C. B. E. Jopp.

Produc ay Maid marshmallows in Cellophane packs, retail 6d., wholesale 4s 6d. per doz.; sugared peanuts, retail 6d. ¼-lb., wholesale 154s. cwt.

Mackintosh Good News is a double centre chocolate assortment

JAMES PASCALL, LTD.,
Streatham Road, Mitcham, Surrey. Mitcham 3411.

Display material: Available from marketing department at the above address.

Product: White Heather chocolates and toffees, gift casket 2s. 3d., 4-oz. film bag 1s. 1d. Marshmallows, carton 1s. 4d., Polypaks 8d. each. Butter Whole Brazils, carton 2s. 9d. Jellifruits, ½-lb. net carton 2s. 3d. New Saturday Selection carton 1s. 6d. Jellifruits, 1-lb. box 4s. 9d. Chocolate Cocktails, ½-lb. carton 3s. 6d. Butter Whole Brazils, 1-lb. tin 7s. 6d.

Murraymints, 5-lb. jar and 7-lb. box, 10d. ¼-lb.; Murraymints, pre-packs, 10d. bag; Murraymints, tubes, 4d. and 6d.; Murrayfruits, 5-lb. jar and 7-lb. box, 10d. per ¼-lb.; Murrayfruits, tubes, 4d. and Murrayfruits "airseal" cartons, 1s.; Murray Caramels, 5-lb. box, 1s. ¼-lb.; Murray Caramels, tubes 6d.

GEORGE PAYNE AND CO., LTD.,
Tower Bridge, London, S.E.1. (Hop 1454), and Waddon Works, Surrey. (Croydon 0175.)

Sales manager: P. L. Davey, Sales Office, Croydon. (Croydon 0175.) (Also Controller of cinema sales.)

Publicity material: Dummy cartons available on request. Contact sales office, Croydon, as above.

Product: 6d. packets, Toff-etts, Raisin Poppets, Peanut Poppets, Peanut and Raisin Poppets, Mint Cream Poppets, Coconut Fudge Poppets, Mint-etts, Lime Fruit-etts, Fruit-etts, Paynes Poppets in ¼-lb. cartons; Brazil Poppets, Ginger Poppets, Nut Poppets, Fruit and Nut Poppets, Pineapple Poppets, Assorted Poppets. 6d. Block Chocolate: Milk Block, Nut and Milk Block, Nut and Fruit Block, Brazil Nut Block.

RHYL CONFECTIONERY CO.,
Glan-Aber Works, Vale Road, Rhyl. Rhyl 253.

Sales manager: A. Dickinson.
All inquiries direct to factory.

Publicity material: Available direct from factory.

Products: Prepacked (¼-lb.) creamy whirls; prepacked (¼-lb.) fluffie (¼-lb.) assorted caramels, prepacked (¼-lb.) fluffie nougats—all retail at 9d.; also nougat cream caramels. Price to cinemas: 5s. 9d. per dozen (packed 4-oz. to box).

ROBERTSON AND WOODCOCK, LTD.,
Trebor House, Woodford Green, Essex. Crescent 6611.

Cinema sales executive: D. T. Bailey.

Product: Comprehensive range of bags lines at 9d. per quarter; 6d. bags Frosted Fruits and Fruit Centres; range of children's matinee lines at ½d., ¾d., 1d., 1½d., 2d., 3d. and 6d. Representatives will call on request.

ROLLS CONFECTIONERY, LTD.,
Sales Department, Oldfield Lane, Greenford, Middlesex. Waxlow 4383.

Sales director: A. R. McIndoe.

Cinema sales manager: L. J. Trigg.

Branch offices:
North of England and Scotland: L. W. Adams, 38, St. Hilda's Road, Harrogate, Yorks. (83108.)
Midlands and Wales: E. Hosea, 280, Broad Lane, Coventry, Warwicks. Tile Hill: (66460).
London and South of England: J. Stenning, 6, Dulverton Road, New Eltham, S.E.9. Foots-cray: (3241).

Publicity material: Showcards; dummies; available on request from head office.

Product: Chocolate: Mint Choes 1s. and 2s. cartons, Milk Choes, 1s. cartons, two lime, two lemon, four coffee, four tangerine in each outer of 12 cartons. Fruit Choes, 1s. cartons, 3 each banana, tangerine, lime, blackcurrant in each outer of 12 cartons. Whole Nut Milk 6d. bar. Sugar Confectionery: Greenline Mints, Fruit Drops, Fruit

continued on page 108

Pablo Salkeld
Sales Aids (Sedlescombe)
OLD FORGE
WHATLINGTON
Nr. BATTLE, SUSSEX
Sedlescombe 397 & 361

SALES TRAYS
WOOD, PERSPEX
and FIBRE GLASS

LIGHT UNITS and small Display Units

Product Directory

CONFECTIONERY—contd.

Speciality lines by Van Houten are Pastilles, Cafe au Lait and Mocca Beans

Dessert 1s. and 6d. bags Eclairs, Coffee, Chocolate. 1s. bags. Eclairs, Coffee, Chocolate 6d. Rolls. Greenline Mints 6d. Rolls. Sunfresh Slices 6d. Rolls.

ROWNTREE AND CO., LTD.,
The Cocoa Works, York. York 53071.

Divisional sales managers:
D. G. McDonald, 49, West George Street, Glasgow, C.2. (Central 2367.)
E. Farrow, Corn Exchange Buildings, 13-17, Fennel Street, Manchester 4. (Blackfriars 7597.)
G. J. Curnow, Ruskin Chambers, 191, Corporation Street, Birmingham 4. (Central 5732.)
C. Synes, Craven House, 16, Northumberland Avenue, London, W.C.2. (Whitehall 5340, 5348, 5349.)

Publicity materials: Latest information available on request to divisonal sales manager.

Product: Chocolate and sugar confectionery.

M. SAPER, LTD.,
Argall Avenue, Lea Bridge Factory Estate, Leyton, London, E.10. Leytonstone 1037.

Sales director: Norman Saper.

Publicity material: On application at head office.

Product: Saper's cellulose packs (wrapped confectionery): Glocuse Fruit Drops, Special Lime Fruits, Dairy Toffees, Orange and Lemon Lollies, Mint Lumps (10d.), Special Acid Drops, Princess Fruits, Mint Humbugs, Glucose Mints, Dairy Toffees with Nuts, Liquorice Toffees, Lemon Sherbets, Banana Splits, Mint Butterscotch, Golden Mints (retail 10d. per satchel bag). Sugared Almonds (retail 1s. per satchel bag). Glucose Fruit Drops, Fruit Pastilles, Special Glucose Pears, Mixed Fruit Drops, Saper Money, Whipped Bon Bons (retail 6d. per satchel bag). Assorted Toffees, Assorted Fruits (retail 8d. per satchel bag). Liquid Fruits (1s. and 1s. 6d.). New retail 1s. packs, Mint Humbugs, Lemon Sherbets, and Special Lime Fruits. New retail 1s. 6d. packs, Lemon Sherbets and Mint Humbugs. Cabaretta confections: Fine Milk Chocolate Bon Bons, Pineapple Crush, Blackcurrant Crush (retail 1s. each). Liquid Mints (retail 11d. each). Space Ship Rations (assorted six flavours) (retail ½d. each).

EDWARD SHARP AND SONS, LTD.,
Kreemy Works, Maidstone, Kent. Maidstone 4062.

Sales manager: E. F Vince

National cinema representative: A. B. Capes.

Branch office:
Shepley Works Estate, Shepley Road, Audenshaw, near Manchester. (Denton 2848.)

Product: Royal Assorted, Golden or Mint Super-Kreem cartons, packed in ½ dozens, retailing at 9d. each; Milk Chocolate or Dessert Chocolate Super-Kreem cartons, packed in ½ dozens, retailing at 1s. each; bags Assorted Candy, packed in 2 dozens, retailing at 1s. each; bags Royal Assorted or Golden Super-Kreem Toffee, packed in 3 dozens, retailing at 9d. each; bags Royal Assorted or Golden Super-Kreem Toffee, packed in 2 dozens, retailing at 6d. each; Mint Kreemys, Brazil Kreemys, Walnut Kreemys, Malted Milk Kreemys, Spearmint Kreemys, Mintos and Fruteens (6 flavours: Orange, Lime, Lemon, Grapefruit, Blackberry or Raspberry), packed in 2 dozens, retailing at 6d. per packet; 1d. bars, packed in 6 dozens, available in 12 flavours: Kreemy, Spearmint, Milky, Licorice, Treacle, Caramel, Orange, Banana, Strawberry, Raspberry, Lime and Lemon; Brazil Nut Slab Toffee in cartons, packed in 6 dozens, retailing at 10d. each; Walnut or Treacle Slab Toffee in cartons, packed in ½ dozens, retailing at 9d. each; Floral Cachous or Tinifrootys tablets packed in 4 dozens, retailing at 2d. per packet; Jems: Buttermint, Bitter Lemon or Bitter Orange, packed in 4 dozens, retailing at 3d. per packet.

SUCHARD CHOCOLATE, LTD.,
Broadwater Road, Welwyn Garden City. Welwyn Garden 3344.

Managing director: H. J. A. Rohrbach.

Sales manager: R. Holliday, 19, Kingswood Gardens, Roundhay, Leeds, 8.

Sales office manager: L. W. Field (at head office).

Publicity material: Dummies, showcards and electric signs.

Product: Filled chocolate tablets retailing at 1s. 9d. trade terms 27s. for 50 outers and over. Filled Fruit Tablets, packed 12 to the outer, retailing at 1s. 9d., trade terms, 16s. 3d. for 50 outers and over. Milka, Velma, St. Bernard and Cafola, retailing at 1s. 5d. Trade terms 13s. 1½d. for 50 outers and over. Milka Nut, Milka Fruit and Nut, Bittra, Velma, Almonds, Sumela and Centenary retailing at 1s. 6d. Trade terms 13s. 10½d. for 50 outers and over.

TAVERNER RUTLEDGE, LTD.,
Beech Street, Liverpool, 7. Anfield 3451.

Supply: Direct and wholesale.

Product: Specialists in "Taverner's Fruit Drops." Packed in 8d. cartons, and 6d. Cellophane bags. Other lines also available in 6d. Cellophane bags.

HENRY THORNE AND CO., LTD.,
The Cocoa Works, Leeds, 2. Leeds 28561.

Sales director: G. F. Tinsley.

Publicity material: Showcards for Chocolate Butter Dainties, Super Toffee and window transparencies and cash mats for Super Toffee.

Branch salesmen:
London: A. C. Brown, 42, High Road, Chiswick, London, W.4.
Leeds: G. H. Stanley, 88, Acre Road, Middleton, Leeds, 10.
Glasgow: E. Wallace, 8, Esslemont Avenue, Glasgow, W.4.
Edinburgh: J. D. Duff, 44, Broomfield Crescent, 4.
Liverpool: K. B. Hicks, 28, Upholland Road, Billinge, nr. Wigan.
Lancashire: F. G. Tinsley, 4, Whitehaven Road, Bramhall, Cheshire.
Northumberland and Durham: J. T. Vale, 31, Thorntree Drive, West Monkseaton, Whitley Bay.
East and North Ridings of Yorkshire: J. Webster, "Embla," Mill Hill, Huntingdon, York.
Lincolnshire: L. A. Whitaker, 45, Western Avenue, Boultam Park, Lincoln.
Blackpool, Preston and N.W. Counties: I. Crossland, 137, The Avenue, Alwoodley, Leeds, 17.
Bradford and West Riding: T. Skirrow, 11, Fernhill Avenue, Shipley, Yorks.
Northern Ireland: D. J. Thompson and Son, 60, Berry Street, Belfast.
East Anglia: A. D. Alden, "Glen Roy," Church Plain, Lodden, Norwich.
West of England: W. C. Thomas, Aller Brake Road, Aller Park, Newton Abbot, S. Devon.
South Yorkshire: T. A. Parker, 82, Handsworth Grange Road, Sheffield, 13.

Product: Gala Assortment (50 per cent. chocolates, 50 per cent. toffees) in ¼-lb. film bags, retail at 1s. each; Chocolate Butter Dainties, Mint Toffee, Rum and Butter, Licorice and Super Toffee in 9d. film bags; milk chocolate bars, 6d. each; fruit and nut bars, 6d. each.

VAN HOUTEN, LTD.,
Chesham, Bucks. Chesham 777.

National cinema representative: L. H. Mulchinock.

HARRY VINCENT, LTD. (BLUE BIRD),
Hunnington, Halesowen, nr. Birmingham. Halesowen 1174/5.

Sales manager: K. E. Symonds.
All deliveries direct from factory. Local representatives' names will be supplied on request.

Publicity material: R. C. Woolley, advertising manager Material includes showcards and display stands.

Product: 1s. cartons Assorted Chocolate Neapolitans; 10d. Liquorice Rolls; 9d. Popular Assortment.

WALTERS "PALM" TOFFEE, LTD.,
Palm Works, Westfields Road, Acton, London, W.3. Acorn 0022/3/4/5/6.

Sales manager: Leslie Walters.

National cinema representative: D. R. Walters

Branch offices:
J. Winter, 17, Aldfield Road, Northern Moor, Manchester 23.
L. Kaye, 427, Brook Lane, King's Heath, Birmingham.
J. Rodda, Flat No. 3, Harby Lodge Pelham Road, Nottingham.
S. W. Lingard, 32, Hempland Drive, Y
L. Benson, 32, Lonysgubor, Rhiwbina, C diff
S. Howard, The Nook, Olveston Green, eston, Glos. (Agent for Bristol area.)
Gilbert Porteous, Ltd., 24, St. Enoch uare, Glasgow, C.1.

Publicity material: By special arrangement w Mrs. F. J. Ellis, Palm Works, Westfields Road, ton, London, W.3.

Product: 3d. bars, seven varieties: creemy, c olate nougat, strawberry, banana split, fruit a nut, liquorice nougat, peppermint split, 6d. b five varieties: creemy, chocolate nougat, s erry split, banana split, fruit and nut; 4 milk chocolate toffee bars; 4d. milk chocola un- chette bars; 9d. 4-oz. Cello bags of assor ffees and boiled sweets—boxes of 2 dozen.

WELCH AND SONS, LTD.,
West Chirton, Tynemouth. North Shie 300 (five lines).

Sales director: A. Ian Welch. Direct sup nd also available through wholesalers.

Representatives:
London and Home Counties: Wilfred C. "Mayfield," 12, Manor Road South, Wood, Esher, Surrey. (Emberbrook
South West and South Wales: S. H. D. "Marlendor," Crete Road, Dibden Southampton.
W. A. Lewis, 2, Rickards Street, Craipridd, Glam.
Midlands: J. E. Fishley, 17, Fryer Ro Heath, Birmingham. (Priory 2423.)
North West: E. P. Jones, 65, Rosem Liverpool 17. (Liverpool/Allerton 35
East Midlands: P. Quaintmere, 19, Gardens Western Boulevard, Notting

continued on page 110

Hitch your wagon to this star

TOBLERONE's the rising star. Honey and almond enticement in marvellous milk chocolate makes it public favourite No. 1. An instant hit with film audiences wherever it is sold. Just set those cinemagoers munching TOBLERONE; after the first bite they'll be enthusiastic fans. Toblerone in your billing means full house response.

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Orders and enquiries to:—

CHOCOLAT TOBLER LTD., SOHO SQUARE, LONDON, W.1

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3 CASH REGISTER HITS

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Carsons

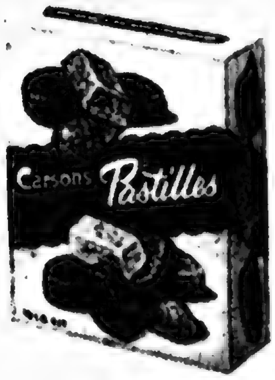
Carsons
Milk Shakes
1'6

Carsons *Milk Shake* Chocolates

Tops for glamour. Delicious liquid fruit centres, enclosed in smooth milk chocolate.

1'6
½ lb. carton

Carsons ASSORTED *Pastilles*



A star attraction with the movie fans.

10½d. per ¼ lb. packet

Carsons Mascot

Another 'best seller' with cinemagoers. Assorted chocolates in colourful wrappers, packed in handy Cellophane bags.

1'- per bag

Get full details without delay from:

Carsons LTD • SHORTWOOD • BRISTOL
TELEPHONE: 653211

Product Directory

CONFECTIONERY—contd.

North East: C. Lee, "Oakhurst," Station Road, Benton, Newcastle on Tyne 12.
Scotland: W. Ferguson, 60, Herbertson Crescent, Irvine, Ayrshire. (Irvine 3074.)
Northern Ireland: J. M. Wade, Flat 21, 1, Ardmore Terrace, Holywood, Co. Down. (Holywood 3772.)

Product: Full range of pre-packed boiled sweets and toffees in Cellophane packets. 6d. packets: Black Mints, Rum and Butter Toffees, Fruit Chews, Clear Mints, Licorice Toffee Allsorts, Fruit Drops, Spearmint Chews, Paradise Fruits, Chocolate Eclairs, Mother Sigley Drops, Sherbet Lemons, Windsor Eight, Barley Sugar, Dairy Caramels, Minted Gold, Btter Lemons, Butterscotch Assortment, Ten Varieties Assortment, Sherbet Tangoes, Fruit Tangoes, Mint Lumps. 6d. cartons: Creamy Luxury Toffee, Treacle Luxury Toffee. 1s. packets: Dairy Caramels, Windsor Eight, Licorice Toffee Allsorts, Minted Gold, Spearmint Chews, Rum and Butter Toffees, Sixteen Favourites, Chocolate Eclairs, Ten Varieties Assortment, Fruit Chews, Sherbet Tangoes, Fruit Tangoes, Butterscotch Assortment. 9d. packets: Black Mints, Paradise Fruits, Clear Mints, Mint Lumps, Fruit Drops, Sherbet Lemons, Fruit Chews. 10d. packets: Sixteen Favourites.

H. S. WHITESIDE AND CO., LTD.,
Parkhouse Works, Camberwell, London, S.E.5.
(See Nuts: Popcorn.)

THE WRIGLEY CO., LTD.,
East Lane, North Wembley, Middlesex. ARNold 1144

Merchandising manager: F. S. Hoppé.

Publicity material: Inquiries to head office.

Product: Wrigley's five-stick Spearmint and five-stick Doublemint, packed 20 packets to a box, retailing at 6d. per packet. Price to retail outlet: 7s. 2d. per box. Sugar-coated Arrowmint and P.K. retailing at 2d. per packet, packed 40 packets to a box. Price to retail outlet 5s. per box.

'CRAVENS SWEETS ARE DELICIOUS'
CRAVENS OF YORK

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FRENCH ALMONDS

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FRENCH ALMOND WORKS · YORK

BISCUITS

WILLIAM MACDONALD AND SONS (BISCUITS), LTD.,
Glengarry Biscuit Bakery, Hillington, Glasgow, S.W.2. Halfway 6211.

Sales director: J. Montgomerie

Branch offices:
N. E. Every, 1-11, Hay Hill, London, W.1.
K. J. Kirk, 59, Calthorpe Road, Edgbaston, Birmingham, 15.
E. R. Gillespie, 12, Park Cross Street, Leeds 1.
W. V. Reed, Westmorland House, 53-55, Westmorland Road, Newcastle on Tyne, 1.
J. Thompson, 135, Corn Exchange Buildings, Hanging Ditch, Manchester, 4.
D. C. Gamlin, 10a, Whiteladies Road, Bristol, 8.

Publicity material: Colman, Prentis and Varley, Ltd., 34, Grosvenor Street, London, W.1.

Product: Penguin and Munchmallow, singly and in packs of three; YoYo (four flavours), supplied in 3-doz. packs and sold singly; Glengarry, 7d. packs, retail price; Munchmallow, 2½d. each, retail price; Penguins, 3½d. each, retail price; YoYo, 3d. each, retail price.

WESTON BISCUIT CO. (SLOUGH), LTD.,
504, Buckingham Avenue, Slough, Bucks. Slough 23244.

Sales manager: T. G. Hardwick.

Product: Biscuits and Ryvita Crispbread.

WRIGHT'S BISCUITS, LTD.,
Model Factory, Rutland Street, South Shields South Shields 1234.

Sales director: W. P. Webster.

Product: Biscuits.

EQUIPMENT

THE BRITISH AUTOMATIC CO., LTD.,
14, Appold Street, London, E.C.2. Bishopsgate 8176.

Sales manager: John Rendell.

Branch offices:
J. G. P. Robinson, B.A.C., 175, High Street, Deritend, Birmingham, 12.
C. Riley, B.A.C., Collier Street Works, Greengate, Salford 3, Lancs.
R. A. Humphreys, B.A.C., 181, Kingsland Road, Bristol 2.
G. M. Nicol, B.A.C., 39, Kirkpatrick Street, Glasgow, S.E.
Mr. O'Leary, B.A.C., 36a, North Great George's Street, Dublin.

Product: All types of coin operated automatic vending machines including tea machines, hot and cold drink machines (coffee, soft drinks, etc.), all cup delivery; compartment machines for hot or cold snacks and other articles; ice cream machines; single and multi-column cigarette and confectionery machines and combination vending machines; as well as perfume and towel dispensing machines, etc.

DITCHBURN VENDING MACHINES, LTD.,
Terminal House, Victoria, S.W.1. (Sloane 9941/2.

Type of equipment: Vending machines; automatic cup-drink machines.

ESPRESSO EQUIPMENT CO., LTD.,
18, Old Compton Street, London, W.1. Gerrard 5382.

General manager: R. W. Hatch.

Sales managers: M. Robinson and W. L. Poole-Warren.

Type of equipment: Sweden Freezer Soft Ice Cream machines and ancillary equipment; Fri-Fri deep fat fryers; Lukon plate-warming and ancillary equipment.

GAGGIA (LONDON), LTD.,
18, Old Compton Street, London, W.1. Gerrard 5382.

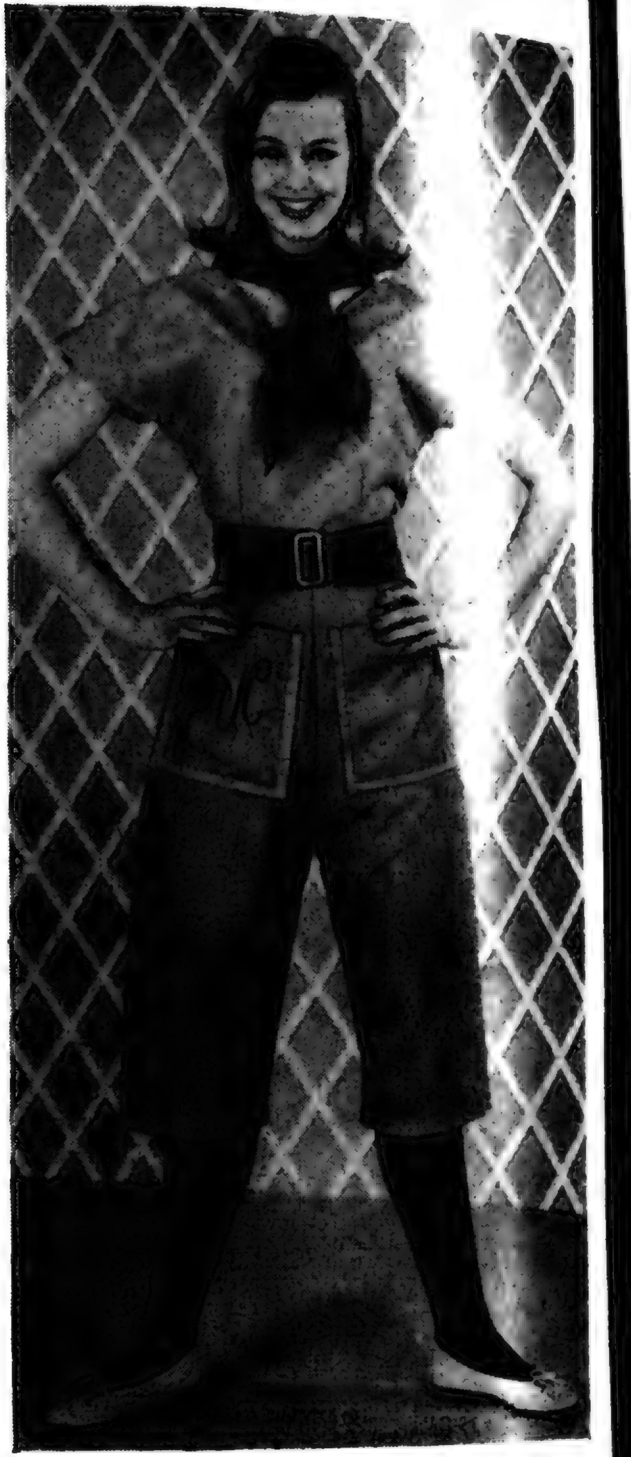
General manager: R. W. Hatch.

Sales manager: G. Nelson.

Type of equipment: Gaggia coffee machines and bar equipment; freshburger infra-red grills.

W. M. STILL AND SONS, LTD.,
29/31, Greville Street, London, E.C.1. Holborn 3744.

Type of equipment: Automatic coffee/tea, soft drink, milk, hot and cold buffet vending machines.



Modern idea by Practical Uniforms of a coffee-bar attendant's uniform is in Bri-Nylon

UNIFORMS

HARDY AND WEBSTER.
Central Sales Office: 1, Albion Street, Leeds, 1. Leeds 20456.

Sales manager: A. S. Teall.

Product: Ladies' and gentlemen's nylon [illegible]

PARSONS & STEWART, LTD.,
53, Oldridge Road, Balham, S.W.12. Battersea 6695/6/7.

Sales manager: R. Knapp.

Publicity material available: Line blocks.

Product: Uniforms and usherettes' dresses.

PATHE EQUIPMENT, LTD.,
177, Wardour Street, London, W.1. Gerrard [illegible]44.

Sales manager: E. Hawke.

Publicity material: Illustrated brochures.

Product: Uniforms.

THE PRACTICAL UNIFORM CO., LTD.,
Ora Works, Oldridge Road, Balham Hill, S.W.12. Battersea 6695/6/7.

Sales manager: H. H. Kerridge.

Publicity material available: Photographs, line blocks

Product: Uniforms and overalls for usherettes, kiosk attendants, sales girls.

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Distinctive Display Cases, Vestibule Panels
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In beautiful Polished Walnut and other choice Wood Veneers and Plastics

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Lido - - - - Golders Green
Royal - - - - Hammersmith
Dominion - - - Harrow
Broadway - - - Hammersmith
Rialto - - - - Londonderry
Lonsdale - - - Carlisle

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GREAT PAN
SATURDAY NIGHT AND SUNDAY MORNING
Alan Sillitoe
2'6

The Biggest Book/Film tie-in of the year

With a first printing of

OVER 150,000 COPIES

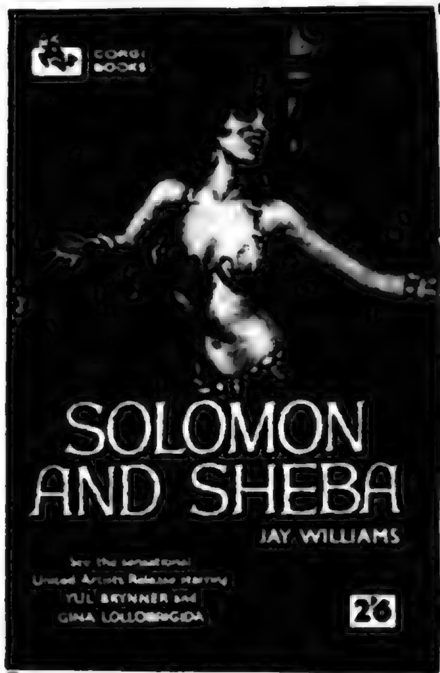
'Makes Room at the Top look like a vicarage tea party' *DAILY TELEGRAPH*

Coming from

PAN Books

in AUGUST

PICK of the PAPERBACKS


CORGI BOOKS
SOLOMON AND SHEBA
JAY WILLIAMS
See the sensational United Artists Release starring YUL BRYNNER and GINA LOLLOBRIGIDA
2'6

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CORGI BOOKS TOGETHER WITH THE LEADING FILM COMPANIES HAVE MADE THESE TWO THE BEST SELLING TIE-INS EVER

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★ These are the first of the greatest series of movie-book tie-ins for 1960.

CORGI BOOKS
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(TOP OF THE WORLD)
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HANS RUESCH
A RANK ORGANISATION PRESENTATION STARRING ANTHONY QUINN AND YOKO TANI
2'6

There's MORE in a Corgi Book

blishers' plans for paperback tie-ins

Panther links with Anglo horror film

AT present Panther Books is linking its dramatic "Circus of Horrors," a novelisation of the George Baxt screenplay, with the money-spinning Anglo Amalgamated release due to go out on the ABC circuit in the middle of June.

Widespread exploitation is now being prepared between Panther and Anglo Amalgamated for this "spine-chilling" tie-in.

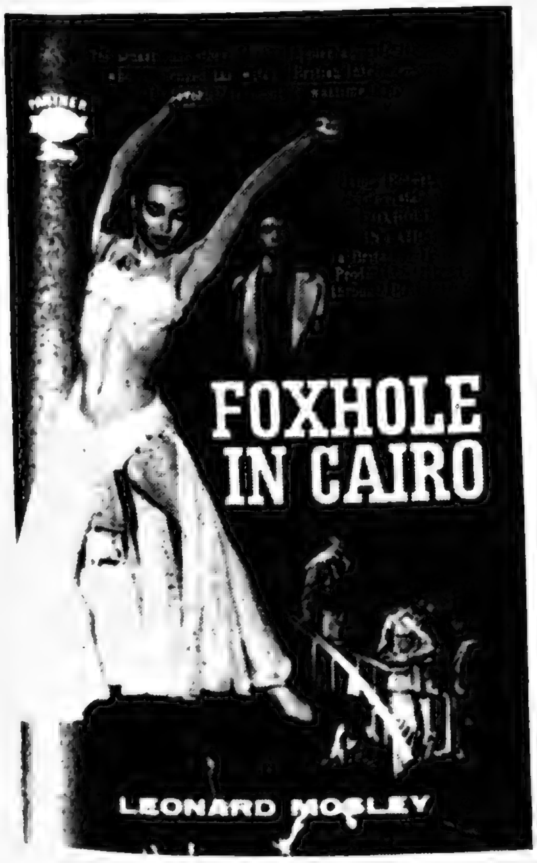
True story

Now on the bookstalls in readiness for the opening of the United Artists release is the Panther edition of Sinclair Lewis's novel "Elmer Gantry," a story which is as true and shocking today as when it was first published in 1929.

The film stars Burt Lancaster, Jean Simmons and co-stars Shirley Jones, Arthur Kennedy and Dean Jagger.

Rommel spy

Also on the bookstalls is the Panther edition of Leonard Mosley's "Foxhole in Cairo," the true story of John Eppler who was sent by Rommel to form a spy net-work behind the British lines in Egypt.



" xhole in Cairo " will be tied-in with t Britannia-British Lion picture to be premiered this year

The Omnia Films production based on the book stars James Robertson Justice and Adrien Hoven, who plays John Eppler. It will be a British Lion release in association with Britannia Films.

The film is to be released in the autumn.

Prima ballerina

The striking cover of this war thriller, features Gloria Mestre, prima ballerina absoluta of the Mexican State Ballet, as she appears in the film.

20th Century-Fox's "Wild River," starring Montgomery Clift and Lee Remick and co-starring Jo Van Fleet is another major film production with which Panther is linking one of its editions.

William Bradford Huie's powerful novel was published in May and carries a cover featuring the three main stars.

Panther is also preparing plans to link its editions with two other films now on the floor in Hollywood. They are James T. Farrell's "Studs Lonigan," the film of which is to be released by United Artists, and John Christopher's "Caves of Night," to tie-in with the coming Columbia release.

The autumn will see the biggest book-film tie-in so far planned in this country when Panther Books and Universal International get together over "Spartacus."

Exploitation

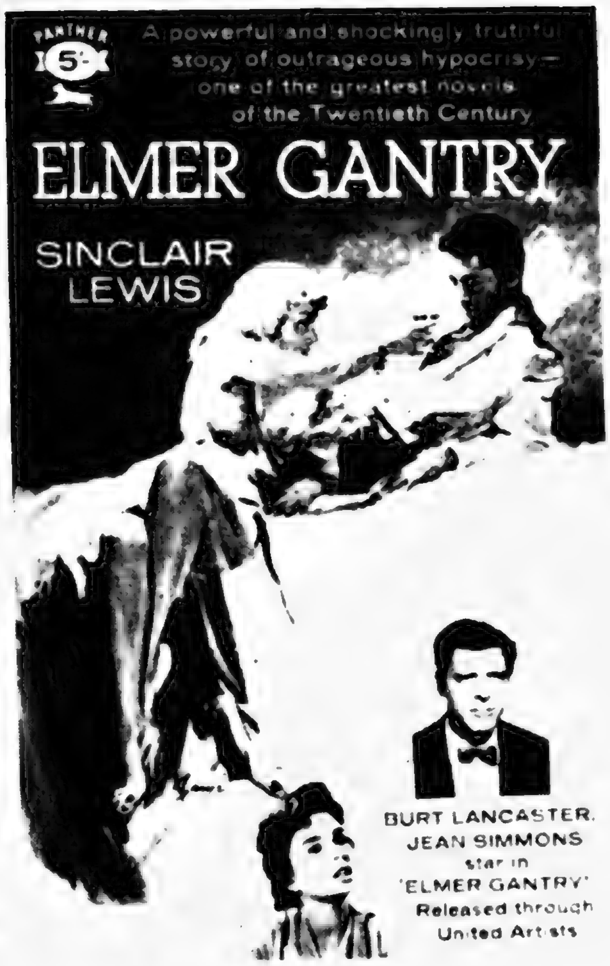
Already exploitation and publicity details of the big co-operative campaign are being worked out. The historical novel by Howard Fast, originally published last October in Panther, is now an established best-seller in paperback.

For the future, the following list of best-sellers, which Panther has purchased for paperback publication, are all to be major film productions:

Bernard V. Dryer's "The Image Makers." Thomas Randell's "The Twelfth Step," George Campbell's "Cry for Happy," to star Dean Martin, and "The Bridge at Remagen," all to be Columbia release films.

MGM films

"Ada Dallas." by Wirt Williams and the late Tom T. Chamales's (author of "Never so Few," a recent highly successful MGM-Panther tie-in), "Go Naked in the World," both MGM films; "The Life and Times of Cleopatra" by Carlo Maria Franzero and Thomas W. Duncan's "Big River, Big Man," John O'Hara's "A Rage to Live," Howard Fast's historical epic "My Glorious Brothers," "Paris Blues" by Harold Flenders, all films due for United Artists release; and Fannie Hurst's "Back Street," and Robert R. Kirsh's "In the Wrong Rain," both to be filmed by Universal International.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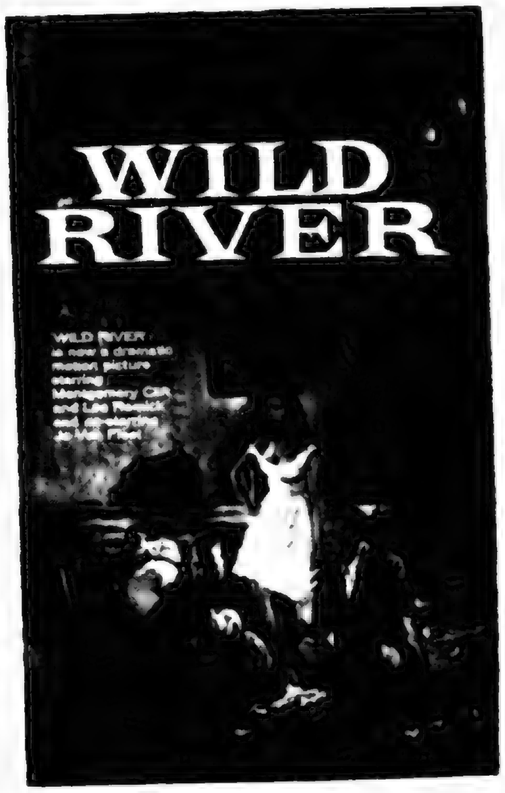
5/-
A powerful and shockingly truthful story of outrageous hypocrisy — one of the greatest novels of the Twentieth Century
ELMER GANTRY
SINCLAIR LEWIS
BURT LANCASTER.
JEAN SIMMONS
star in
'ELMER GANTRY'
Released through
United Artists

Now on the bookstalls in readiness for the United Artists release is Sinclair Lewis's novel " Elmer Gantry "

Some other titles are "Arena" by Charles Grayson, "Lost Summer" by Christopher Davis, Lenora Hornblow's "The Love Seekers," Frederic Wakeman's "The Wastrel" and P. J. Merrill's "The Slender Thread" announced for filming by Paramount.

One of Panther's fastest-selling titles, "Memoirs of Hecate County," by Edmund Wilson, has also recently been bought for filming.



20th Century-Fox's " Wild River " is another big film with which Panther is linking one of its editions

[redacted]

PANTHER BOOKS

TREMENDOUS SELLING POWER BOOSTS BOX OFFICE WITH FILM TIE-INS LIKE THESE ⟶

REMEMBER:

- ✻ **EVERY Panther tie-in on the bookstalls and in the bookshop is a certain sales-aid to the picture.**
- ✻ **EVERY mass display of a Panther tie-in exploits the picture tied in with the book.**
- ✻ **EVERY Panther tie-in gives that extra publicity, that extra advertising that sells the picture and SENDS MORE PEOPLE TO THE BOX OFFICE.**

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OF THE FUTURE
WILL BE MADE FROM
THESE FORTHCOMING
PANTHER BOOKS

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From the Terrace
GO NAKED IN THE WORLD
CHAMALES

THE YOUNG MANHOOD OF
Studs Lonigan
James T. Farrell
the second book in the world famous and powerful Studs Lonigan trilogy
3'6
SPARTACUS
HOWARD FAST
WILD RIVER
ELMER GANTRY
SINCLAIR LEWIS
JOHN O'HARA
A RAGE TO LIVE
EDMUND WILSON
FOXHOLE IN CAIRO
LEONARD MOSLEY
ADA DALLAS
BIG RIVER, BIG MAN
The Life and Times of CLEOPATRA
Lost Summer
THE TWELFTH STEP
THOMAS RANDALL
MY GLORIOUS BROTHERS
CRY FOR HAPPY

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FUTURE
Suspense and sabotage behind the Jap lines
THE BRIDGE ON THE RIVER KWAI
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The Story of Douglas Bader
REACH FOR THE SKY
PAUL BRICKHILL
fontana books 3/6
WHIRLPOOL
LAWRENCE BACHMANN
fontana books 2/6
The great play now filmed in Australia
Summer of the Seventeenth Doll
Ray Lawler
fontana books 2/6
The Day they Robbed the Bank of England
JOHN BROPHY
fontana books
HAMMOND INNES
THE WRECK OF THE MARY DEARE
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The Unforgiven
ALAN LE MAY
BURT LANCASTER & AUDREY HEPBURN
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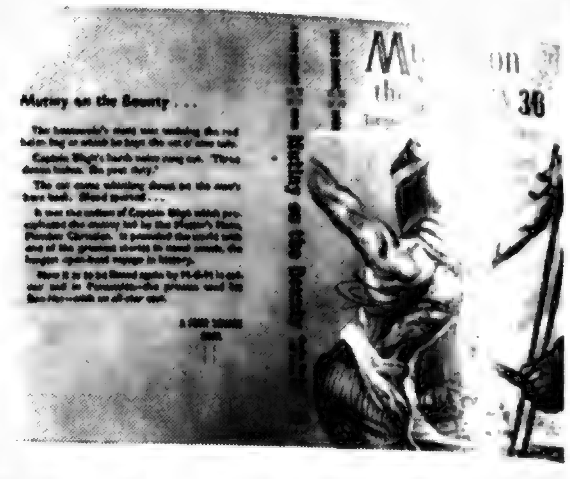
THE SUNDOWNERS
JON CLEARY
fontana books 3/6
The Adventures of Huckleberry Finn
MARK TWAIN
fontana books


Mutiny on the Bounty ...
Mutiny on the Bounty
30

MGM is filming the classic "Mutin on the Bounty," and in July Four Square pu shes its paperback under the same titl

Four Square book of 'Mutiny on the Bounty'

A NUMBER of impressive tie-ins are on Four Square's current programme.

High on the list is Rosamund Marshall's story "All the Fine Young Cannibals." Published six months ago under the title "The Bixby Girls," demand was so great there was an almost immediate reprint.

Now, following the MGM film of the story, it has been reprinted again—with a new cover and using the film title.

The MGM film "Mutiny on the Bounty"—remake of the classic—will incorporate events from the book "Pitcairn's Island" by Charles Nordhoff and James Norman Hall.

Four Square will publish its book under the title "Mutiny on the Bounty" to tie-in with the picture.

Kingsley Amis's humorous tale set around a Welsh small-town librarian, "That Uncertain Feeling" is on the company's June publication list. It will give a valuable advance plug to the film of the story which is due for release later in the year.

Another paperback highlight is John Burke's adaptation of the John Osborne play "The Entertainer," which has been filmed starring Laurence Olivier and Shirley Ann Field.

And this month (June) will see the publication by Four Square of "Oscar Wilde" by Frank Brennand. A big sale is already predicted for this tie-in with the Twentieth Century-Fox film of the controversial Oscar Wilde story.

NATALIE WOOD
ROBERT WAGNER
ALL THE FINE YOUNG CANNIBALS
SUSAN KOHNER
Co-starring GEORGE HAMILTON
PEARL BAILEY
an M-G-M release
ALL
YO
CANNI

Four Square has reprinted "The Bixby s" under the title of "All The Fine Young Car als" to tie-in with the MGM picture

Fontana books tie-in with three major circuits

ALL ce major film circuits have shown or b d films with Fontana Book tie-ins.

On ABC circuit "The Wreck of the Mary Deare." the National circuit "The Summer of the enteenth Doll" and the Rank circuit will sh be showing "The Unforgiven."

This film will be premiered at the Leicester Square eatre on June 9.

The ok, by Alan le May, originally published der the title "The Seige at Dancing Bird." will be reissued on June 13 retitled, and with a jacket.

Provincial release

Bookshop display material for provincial release is now being prepared.

Publication on May 9 of the Fontana edition of "The Day They Robbed the Bank of England" by John Brophy, preceded the MGM premiere.

Later in the year to coincide with the school holidays, MGM will be releasing "Huckleberry Finn," Mark Twain's classic of boyhood adventure. The Fontana film edition will be published on June 13.

Always popular

Classics are always popular, and although the Walt Disney film of "Kidnapped" is yet to be released, the Fontana book has already sold 25,000 copies. Also in collaboration with Disney, a film edition of "Swiss Family Robinson" is planned for this autumn.

The Boulting Brothers' production titled "The Risk" is due for release shortly. This was filmed from the Fontana book, "A Sort of Traitors" by Nigel Balchin.

Widespread interest

"The Sundowners," which created widespread interest in Australia whilst it was being made, has been published by Fontana in a film edition and has already sold 60,000 copies.

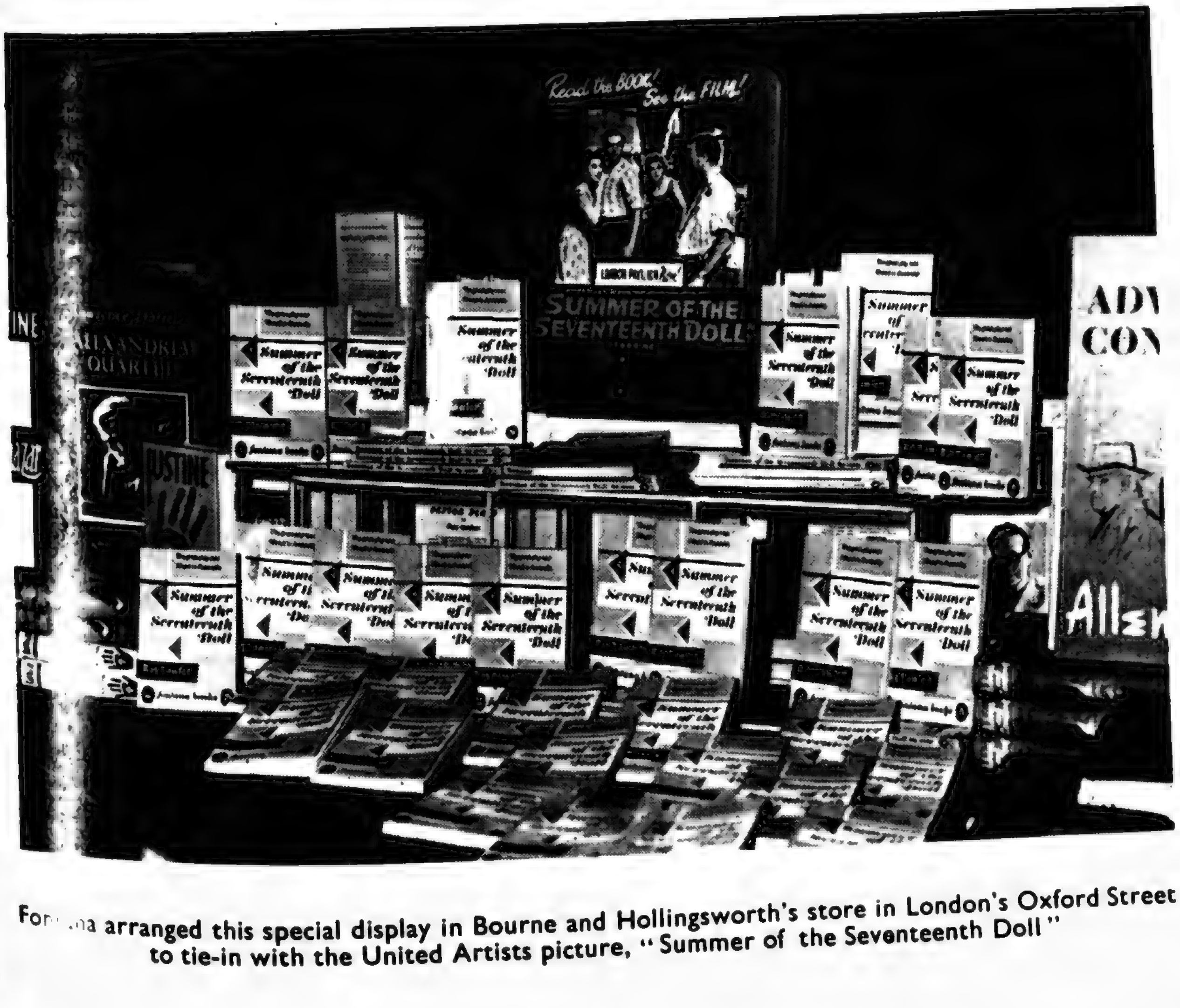
The film, starring Robert Mitchum, Deborah Kerr and Peter Ustinov, is due for release in the autumn. A major tie-up with Warner is planned.

'Suzie Wong'

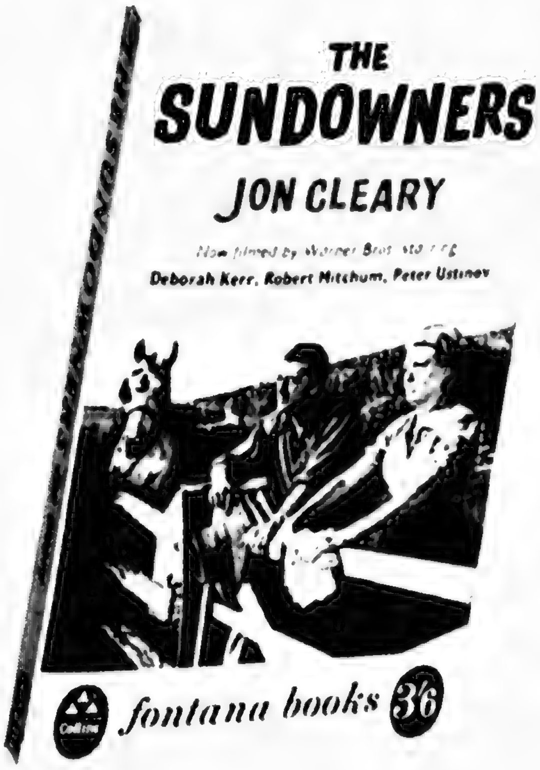
Other films which will have Fontana film editions include Paramount's "The World of Suzie Wong," and "Dear and Glorious Physician" by best-selling novelist Taylor Caldwell; Rank's "The Singer Not the Song": Warwick's "The Long Ships," and David Howarth's "Dawn of D-Day," which is to be screened as "Operation Overlord."

Finally the long-awaited, much publicised "Guns of Navarone," which is now nearing completion.

This will be re-issued with an entirely new jacket, the original Fontana book published last autumn having sold 150,000 copies.


Read the BOOK! See the FILM!
SUMMER OF THE SEVENTEENTH DOLL
Summer of the Seventeenth Doll

Fontana arranged this special display in Bourne and Hollingsworth's store in London's Oxford Street to tie-in with the United Artists picture, "Summer of the Seventeenth Doll"


THE SUNDOWNERS
JON CLEARY
Now filmed by Warner Bros. starring
Deborah Kerr, Robert Mitchum, Peter Ustinov
fontana books 3/6

Corgi sales are stimulant for the box-office

SINCE the publication of Jack Schaefer's "Shane," coinciding with the release of the Paramount film, Corgi Books has been busy arranging new tie-ins with film companies.

"Shane" has sold over a quarter of a million copies, while other major tie-in successes include "Above us the Waves" (Rank), "The Story of Esther Costello" (Columbia), "Sayonara" (Warner), "Compulsion" (20th Century-Fox), "The Flesh is Weak" (Raystro) and "Solomon and Sheba" (United Artists).

Enormous sales

The enormous Corgi sales of these books have undoubtedly been achieved because of the films, but the benefit is not one-sided—the publicity for the film provided by displays of the books and "See-the-film-read-the-book" showcards is bound to have a stimulating effect on the box-office.

This holds true even more noticeably in the United States, where in the past two or three years the film tie-in has become of major importance.

Reasonable

Since American trends are usually reflected a little later in this country, it would be reasonable to predict a rosy future for film-book tie-ins in Britain.

Among forthcoming Corgi Books which will be major films are:

"Strangers When We Meet" (Columbia), "Exodus" (United Artists), "The Ugly American" (Rank-UI), "Hawaii" (United Artists), "The Wine of Youth" (Universal), "Flight from Ashiya" (United Artists), "Pyscho" (Paramount) and "The Final Diagnosis."

Pan to publish 'Saturday Night' in August

PAN will publish "Saturday Night and Sunday Morning" as a paperback in August.

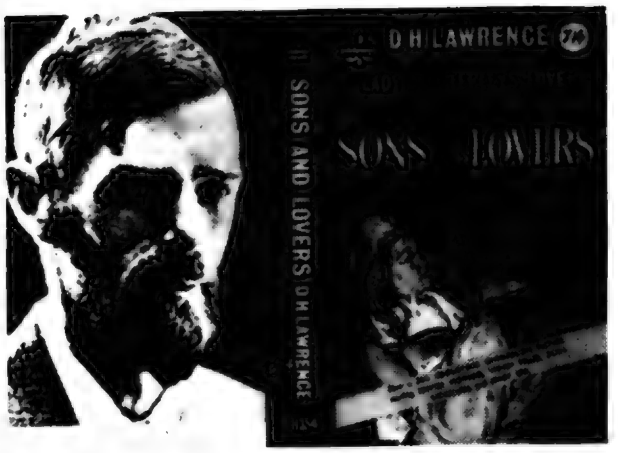
The film is now in active preparation at Twickenham and on location at Nottingham. A Woodfall Production, to be distributed by Bryanston in association with British Lion, it is expected to be one of the biggest book-film tie-ins of the year.

Premiere of the picture and general release are likely to take place in the late summer.

The Daily Telegraph described the book as "a novel of today with a freshness and raw fury that makes 'Room at the Top' look like a vicarage tea-party."

It is an uninhibited story of people who live, love, laugh and fight in a working-class district of Nottingham, and has been praised on both sides of the Atlantic.

To Arthur Seaton, key worker on a lathe in a Nottingham cycle factory, life is one long battle with authority. You don't need to give Arthur more than one chance to "do" the Government or trick the foreman.


D H LAWRENCE
SONS AND LOVERS
SONS AND LOVERS D H LAWRENCE

The cover for Ace's "Sons and Lovers"

Adventure

And when the day's work is over, Arthur is off to the pubs, raring for adventure. He is a warrior of the bottle—and the bedroom. His slogan is "If it's going, it's for me"—for his aim is to cheat the world before it can cheat him. And never is the battle more fiercely joined than on Saturday night.

But Sunday morning is the time for reckoning, the time for facing up to life—the time, too, you run the risk of getting hooked! Arthur is no exception.

The film part of Arthur Seaton is played by Albert Finney, with Rachel Roberts, Shirley Anne Field and Hylda Baker in the other leading roles.

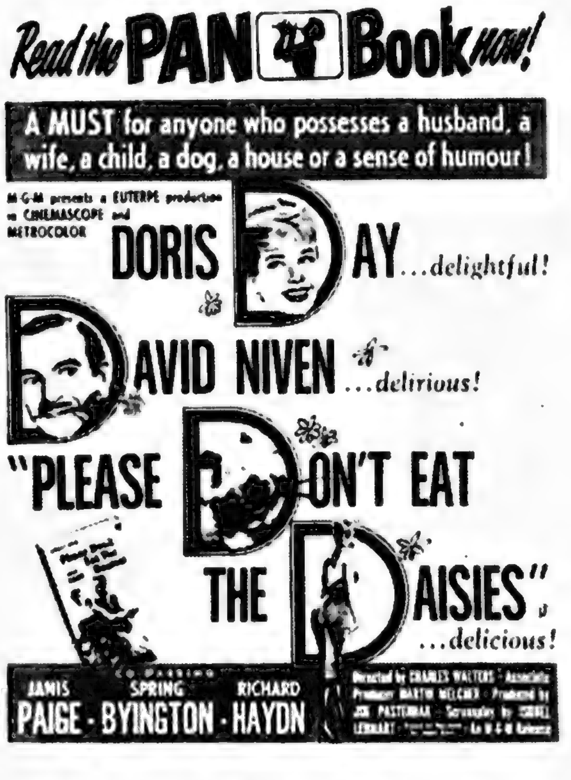
Latest book

The author, Alan Sillitoe, is aged 30 and is married. "Saturday Night and Sunday Morning" is his first novel.

His latest book, "The General," will also be published by Pan.

There will be a nation-wide campaign, with a special film-book showcard and eye-catching displays.

This is just one of the many major book-film tie-ins which Pan has scheduled for the future.


Read the PAN Book now!
A MUST for anyone who possesses a husband, a wife, a child, a dog, a house or a sense of humour!
M-G-M presents a EUTERPE production in CINEMASCOPE and METROCOLOR
DORIS DAY...delightful!
DAVID NIVEN...delirious!
"PLEASE DON'T EAT THE DAISIES"...delicious!
co-starring JANIS PAIGE · SPRING BYINGTON · RICHARD HAYDN

"Please Don't Eat The Daisies" was one of Pan's book-film tie-ins

'Sons and Lov rs' is an Ace paperback bc k

Twentieth Century-Fox's film D. H. Lawrence's "Sons and Lovers hich was the official British entr this year's Cannes Film Festival, is an Ace Books paperback.

Big sales are already assured the paperback of this film, whi stars Trevor Howard, Wendy Hille Dean Stockwell and Mary Ure.

Large sales are also expected th a special tie-in arranged for the V wick production, "The Trials of Oscar Wilde," which stars Peter Finch ligh-light of Ace's forthcoming issu the paperback is set for publicati on July 1.

The company has acquired the rights of the Perlberg-Seaton production "The Rat Race." It will be published at the end of July—at the same time as the West End premiere of the film, which is for Paramount release and stars Tony Curtis and Debbie Reynolds

Another tie-in on Ace's latest list: a paperback of the Renown film "Dentist in the Chair," starring Bob Monkhouse.

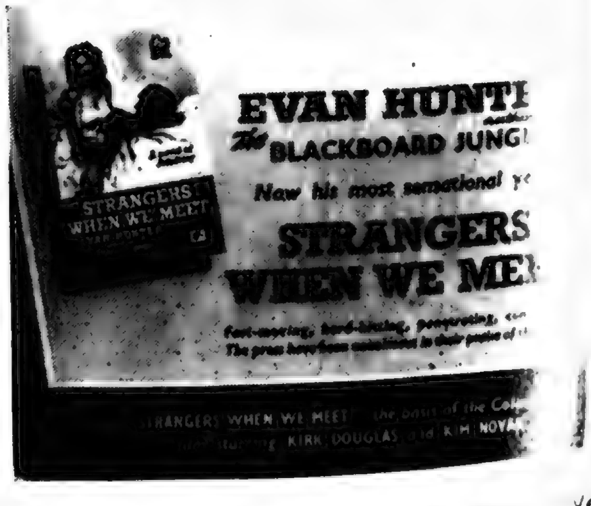
"Cimarron" by Edna Ferber—author of "Giant"—brings to life the drama and conflict of pioneer America. The paperback edition will be published in July.

The MGM film will feature Glenn Ford and Maria Schell.

Mysterious

"Cone of Silence," David Beaty's do umentary novel of two mysterious air crash due for publication in August, was filmed by yanston for distribution by British Lio with Michael Craig, Peter Cushing, Berna Lee, Elizabeth Seal and George Sanders as the rs.

"The Mark," by Charles Israel, a nse, moving story of a man's struggle to reh ate himself after a long term in prison for ve offence, is also coming out in August. T m will be released by United Artists.


EVAN HUNT
The BLACKBOARD JUNG
Now his most sensational
STRANGERS WHEN WE ME
STRANGERS WHEN WE MEET
STRANGERS WHEN WE MEET the basis of the Co
KIRK DOUGLAS and KIM NOVA

Corgi's showcard for "Strangers Wh ve Meet" (Columbia)

The Big Three Film Tie-ins

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DENTIST in the CHAIR
The Trials of OSCAR WILDE

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CONFERENCE OPEN FORUM

Producers stand firm: No cuts in levy

PRODUCERS, represented by their president, Arthur Watkins, and by John Baxter and Monja Danischewsky, stood firm against exhibitor criticism at the CEA Open Forum on Tuesday, insisting that any cut in the levy payments would be fatal to British production.

Introducing the three producers, CEA president Alfred Davis remarked that there was not sufficient liaison between the producers' side of the industry and exhibitors. "After all," he said, "it is imperative that we should all work side by side and try to understand the other's problems."

Mr. Watkins supported this view, and hoped that the morning would be used for them to try to answer exhibitors' questions, and to see the producers' point of view.

The phrase "Trade Unity" was a stand-by of after-dinner speeches, said Mr. Watkins, "but I cannot believe that it is a will-of-the-wisp or figment of the imagination."

He said he had served on the AITC and FIDO and, with these two bodies on which all the industry was represented, he had come to the conclusion that working together was the only key they had to the industry seeing the various points of view.

He did not think it was too late for the industry to face the facts unitedly.

Prosperity

Jo Baxter commented on views that produce were living in a state of unprecedented luxu and prosperity. Mr. Watkins, he said, had refe l to the need for unity and that would be h approach to the meeting.

O of the important things he thought that exhi ors would do "if we had you in the pro er's chair," was to help make sure that the as a balanced output of British pictures.

T e were times when some people had been rath snob-conscious regarding the amount of mo spent on pictures, but it had been realised tha any medium-sized pictures served a very use purpose at the present time to exhibitors in in situations.

T production levy was vital, he said, especi- all there was a likelihood that the amount of An an product available would fall.

I referred to the formation of production co nies which were looking to the profits for the final remuneration. They had been sup- po by a number of bigger organisations, but, so t they could plan at all, one thing was vit the levy. Without it it would be impos- sib for independent producers to plan for the fut .

ja Danischewsky emphasised some of the pr ms of raising money for productions; referred to the levy, and added that producers ploughed back finance into future production.

Tom Massicks mentioned the CEA claim for the raising of the levy exemption limit.

If an exhibitor was going to go out of business, the proposed increase in the levy would probably not prevent this happening; "but," said Mr. Massicks, "if he is going to die, let him die in peace, don't strangle him."

Replying, Mr. Watkins mentioned that the CEA and the producer associations had made their submissions to the Board of Trade on the levy. The producers had spent a lot of time considering very carefully and sympathetically the case put forward by exhibitors for modifications in the present levy system.

On the question of raising the exemption limits, the producers had asked the CEA to present them with a complete document giving figures and putting what the result would be in order to determine whether the benefit would be a real one for those concerned.

He added: "It is our firm belief that we would be doing a grave disservice to the whole industry if we treated lightly any request for a change in the levy which would mean a fall in the amount coming to producers.

"We believe that the levy is a lifeline for British production and therefore a lifeline for British exhibitors."

After noting the figures quoted by the questioner, Mr. Watkins declared that the fact still had to be faced that, in 1958, the total revenue as against the total cost was only 76 per cent. with the levy, and 52 per cent. without.

The submission to the Chancellor, "which has had such a happy result," made it perfectly clear that, without the assistance of the levy over the past four years, British production would have collapsed.

As it was, production was being maintained, and this, having regard to the difficulties experienced by some independent producers in raising money, perpetually amazed him.

Mr. Watkins added: "We have never departed

continued on page 146

John Trevelyan defends the X certificate

THE British Board of Film Censors is a little disturbed about local authorities and their views on scenes of violence and brutality, said John Trevelyan, the secretary to the BBFC, who was first speaker at the Open Forum on Tuesday. As expected, his speech attracted strong discussion—especially on the question of the use and misuse of the X certificate.

Today's system, said Mr. Trevelyan, was a trade body set up by the trade protecting not only the public but the industry itself from the disrepute which could arise from the criticisms of certain pressure groups.

Local authorities acted as courts of appeal and this was a fact often used in criticising the censorship system. Local authorities, it has been said, had often over-ridden the decisions of the Board; but this was not the case. The number submitted on appeal to local authorities was, in fact, very small. Only in one case had there been extensive submission of appeal and this was the first "of the strange and unexciting films showing scenes in nudists' camps."

Local Authorities

This had been submitted to some 300 or more local authorities and had been passed by some 285 of them in either U, A or X categories.

There had been some surprising decisions. One film rejected as completely unsuitable for public showing, even under an X certificate, had been passed by one authority with an A certificate; and another body had even given it a U.

Another film had been submitted to a local authority for permission to show it on a Sunday—not only was this refused but the authority forbade it to be shown on week-days. One forbade it to be shown on week-days.

The Board was a little disturbed about local authorities and their views on scenes of violence and brutality. One local authority had defined violence and brutality as any scene in which there was a fight. The authority had asked that they should be banned, and had further asked for a complete ban on all American films, and asked for the making of all horror films to be treated as illegal.

Mr. Trevelyan said he made inquiries to see how many members of the authority had seen a horror film and discovered there was not one.

For a long while the Board had been aware there was need for a conference. He had asked local authorities, county councils and municipal corporations associations to meet him.

But the conference had not yet materialised,

continued on page 146

LONG SHOTS from Folkestone

Bill McCarthy (Wall's), Alfred Davis and George Singleton

THE CONFERENCE started to assemble on Saturday in brilliant sunshine with an invigorating breeze caressing the Kent resort's famous The Leas, the cliff-top promenade of broad, trim lawns and colour-splashed flower beds.

In this climatic atmosphere there was promise of a pleasant, happy week of business and social diversions.

In the vanguard of the arrivals were Charles Brown, CEA London and Home Counties chairman, and secretary Arthur Taylor, calmly unravelling the inevitable problems of accommodation in a diverse selection of hotels.

+ + +

AND, of course Harry and Marie Adley immediately opened their hotel suite to extend a warm welcome and hospitality to the early arrivals.

+ + +

VICE-PRESIDENT Sydney Lewis and treasurer Lord Westwood were the first of the national officers on the scene; from the host branch:

Eric Rhodes, Theo Fligelstone and Dave Mistlen were joined by Lee Morgan of the Warner Theatre, here to assist the Warner-Pathe team in the arrangements for Joe Levine's night.

Percy Livingstone and Arnold Barber also checked in on Saturday. So, too, did Bill Cartlidge and Jim McDonald, of ABC.

Met Jim and Mary Pattinson taking the air on The Leas. Jim, unfortunately, is still denied a round of golf.

Bill Berriman bustled in, closely followed by Fred and Molly Thomas, Harold Boodson, Bert Elton, Walter Eckart, Walter Wilson, Jerry Hylton, Francis Fennell, and Frank Dorman, of Jersey.

In the first of the Scottish contingents were Mrs. Groves, Mrs. Di Rollo, and Dick Donald, welcomed by an old friend, Vernon Green, as usual looking after transportation of conference effects.

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ANGLO AMALGAMATED, represented by Alan Kean and Sid Caverson, is well to the fore here with "Goliath" on pre-release at the local Essoldo, the facade of which is completely covered with a spectacular front-of-house display.

The town is plastered with "Goliath" publicity material: it can be seen in the big stores, at bus stops, in restaurants and coffee bars, on buses and so on. Thousands of throwaways and postcards are being circulated, and there is a big splash in the local press, backed by a special "Test the Truth" contest.

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ALAN KEAN'S brother Herbert, now an exhibitor in his own right, gave me the news that he has persuaded the great soccer wizard Stanley Matthews to come into the industry as a director of Herbrand Cinemas.

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THE delegates are being bombarded with publicity material from the renters; an elegantly styled brochure from British Lion with a covering greeting personally addressed and signed by David Kingsley; a "Peeping Tom" key-ring with a packet of leaflets from Anglo; another impressive brochure and epistle from Ken Hargreaves of Columbia; and a message from Jim Carreras, who is about Variety Club business at the Toronto Convention and later goes on to New York for production talks with Columbia and Universal.

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CLIFFORD BARCLAY still retains an interest in trade affairs and, in looking in on the conference, was returning to familiar territory on the Kent coast.

George Arnold and Stanley Van Gelderen, once again, have excelled themselves with La Gala; the Grand Hotel's sun lounge is gaily transformed with coloured canopy, giant umbrellas, and masses of beautiful flowers worthy of the Chelsea Flower Show.

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BY Sunday lunch time the real infl had started; from across the border, Georg and Mrs. Singleton; from Newcastle, Teddy inge, Sol Sheckman, Evelyn Proud, Billy Ca Bill Mordue; from Sussex, Douglas Richard from London, Peter King, Vic Chapman, M egor Scott, Leslie Faber, Felix Oppenheimer: out of retirement, Bill Fielder, looking as ro as ever. At noon on Sunday delegates gr ted towards the Conference institution rry Adley's bar, where the Pearl, Dean and Yo er's team welcomed old and new friends w n-stinted hospitality.

Ralph Bromhead and his wife, and Dru nd and Peta Scott were soon in business rec ng

WELCOME JOE LEVIN
SHOWMAN OF THE YEAR
TO THE C.E.A. CONFERENCE FOLKESTONE 196

evine arrives at Folkestone: Aline Czartzarwicz, George Jessel, Mrs. Levine, Joe Levine, Percy Livingstone, Mrs. Aaron Rosenberg and Mr. Rosen

Left to ht : Mrs. Charles Brown, Mrs. Arthur Taylor, Charles Brown, Sam Harris, H. Harris in La Gala ; Alan Kean, Jack Mather, Mrs. H. Kean, Mrs. A. Kean and H. Kean in La Gala ; Mrs. Ken Murray, Mrs. S. K. Lewis, S. Van Gelderen and Bill Cartlidge in La Gala

willing pers for the big selling drive for the draw in d of the CTBF.

As h ore, the Eldorado Ice Cream Co. had provide a magnificent array of prizes. The first was a oalport fruit service and cutlery; the second, Royal Worcester coffee service, third, a Kodak cine camera and fourth a picnic basket. In addition, there was a mystery prize and some 15 consolation gifts.

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GENERAL Council members and a host of friends in the trade greeted Bill Speakman, now, of course, fully occupied with the watchdog activities of FIDO. Many, too, welcomed Bob Godfrey's return to the Conference scene.

More familiar faces made their appearance on Sunday. Alf May and Arthur Dowding from Birmingham; Ernest Rogers from Bristol; Geoffrey Bravery from Hampshire; Arthur Black and Charles Deeming from Leicester; George Barber from the Potteries; Cyril Shapero and Sam Graham from Notts; Dennis Owen from South Wales and Arthur Spencer-May, vice-chairman of the conference committee.

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IT WAS a glorious afternoon for the drive out to the lovely country retreat of Dinah and John Davis—Monks Horton Manor.

In this elegant, homely setting our host and hostess entertained the CEA national officers, a number of GC delegates and a representative gathering of trade folk at a champagne reception.

Din , lovelier than ever, and John, in his gayest nd most buoyant mood, charmed everyone w the warmth of their welcome.

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W L'S ICE CREAM got the week's night-life to a gay start on Sunday with a packed capa party for delegates and their wives at the oom of the Grand.

W ming the guests were the company's sales director T. J. P. Roberts and Bill McCarthy, multiple sales manager, with other company personalities.

They had everything laid on to put the exhibitors in party mood—dancing, champagne, novelty competitions, prizes, and as an extra special surprise, a buffet supper of turkey salad, ice-cream and strawberries galore.

Verdict of the delegates: "One of the best nights they've given us yet."

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JOINING the ranks of the renting representation were Fred Hutchinson and Russell Hadley, down for the day only on Monday; Joe Vegoda, pleased with the initial business for the re-issue of "Up the Creek"; Ken Murray and Brian Lawrence who, on behalf of Jimmy Carreras, presented to the ladies boxes of chocolates each shaped as the initial letter of the recipient's name. The slogan? "Don't forget. Never Take Sweets from a Stranger."

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HAVE run into many friends from the equipment and service companies—Teddy Lyons, Bob Collins, Arthur Harris, Harry Dawson, Tony Haynes, the Salisburys and Roddy Watson, who, regrettably, was only on a short visit. However, the Kia-Ora flag is being kept flying by G. M. A. Harris with open house at the Majestic Hotel.

Len Hutchinson and his wife told me that the twins are now both making bonny progress.

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FOLLOWING the tremendous success of the Royal Wedding films, there has been keen interest and much favourable comment on the history-making announcement that Pathe News was coming out with colour editions for the Derby and the Trooping the Colour in Technicolor.

Percy Livingstone released his news on Friday, and indicated that, as an outcome of the experience of the Wedding Film, Tommy Cummins and the Pathe team had made plans to use colour for all major events.

How long will it be before the industry has a regular colour news reel? Price is the only restricting factor, I am told.

However, if Pathe has stolen the thunder with the first announcement, 20th-Fox's Movietone News is not going to be left at the post.

Jimmy Pattinson tells me that Movietone News had secretly prepared plans for the Derby in colour well in advance of the event.

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THE attendance at the conference has been better than expected. It was thought that well over 400 industry people would be visiting the conference during the week, and it has been pleasing to note that the exhibitor representation has been higher than in recent years.

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DELEGATES got down to business with the Open Forum on Tuesday and General Council on Wednesday.

The heat generated in the branches over booking terms was expected to be dissipated in the cooler atmosphere of GC.

But I gather that another and more important problem, the question of the availability of product and the booking pattern, would get a thorough airing.

FIDO was also on the agenda with the report of the board's recommendation that the exemption limit should be raised from £200 to £235, effective from June 12 if all the associations approved, which seems reasonable.

+ + +

COLUMBIA'S special preview presentation of "Strangers When We Meet," starring Kirk Douglas, Kim Novak, Ernie Kovacs and Barbara

Ma egor and Mrs. Scott look on as their son, Ian, gets his first ice-cream sundae in La Gala ; Alan Kean, Frank Dormand, Harry Adley and N. Hope-Bell, in Harry's Bar ; Arthur Taylor (left) with Walter Wilson, in Harry's Bar

W. G. Altria (Editor of "Kine.") with Gerry Hilton, Walter Eckhart, Sid Caverson, Mrs. Gerry Hilton and Mrs. Altria in Harry's Bar ; ummond Scott (left) with Charles Brown buy tickets for the CTBF competition ; J. MacDonald, Arthur Taylor, S. K. Lewis and Manny Gold in Ha s Bar

Rush, was given a hearty reception at Folkestone's Odeon on Tuesday.

Host of the evening, Ken Hargreaves, in company with Eddie Bryson and Ken Maidment, was at the theatre to welcome delegates.

Afterwards they extended an all-round invitation to a buffet supper dance, which, judging by the enthusiastic comments rounded off the night's entertainment admirably.

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ANOTHER interesting piece of news and a welcome addition to the conference programme was the decision of Eros to put on a special showing of "The Trials of Oscar Wilde," at the Essoldo, Folkestone.

Every delegate has received an invitation to the show, which was due to start at midnight on Wednesday: hosts for the occasion were Mick Shipman and Leslie Greenspan.

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BIG-SCALE showmanship was one of the keynotes of the supper-dance given at Folkestone Leas Cliff Hall on Monday by Joseph Levine to launch his nation-wide publicity campaign for "Hercules Unchained."

George Jessel, introduced to the delegates by Mr. Levine in a brief speech describing him as the "Postmaster-General of the United States," entertained with an address which carefully mixed his particular brand of humour with serious comment.

The film, which is being distributed by Warner-Pathe, would be backed by the greatest publicity campaign in the history of the cinema, he said, adding that it was the kind of production that needed bearing in mind in present-day conditions. In other words, it was "a good healthy picture in a world that was rather sick in some respects."

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CHARLES BROWN added a few words later. As chairman of the host branch he welcomed the delegates and guests, going on to congratulate Mr. Levine on his ambitious promotion campaign.

The cinema, declared Charles emphatically, was still the greatest form of entertainment today. If anyone had any doubt about that they should look at the tremendous success of the recent Royal Wedding films in colour, he added.

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THE cinema manager was the subject of comment by Bill Cartlidge, who breezily addressed the gathering before the night's dancing resumed. The importance of the cinema manager should be remembered, he commented, adding that the managers were as vital as production itself. One was indigenous to the other.

That was why Joseph Levine had made a point of including a tour of the country meeting the cinema managers, telling them about the film and putting them in the picture generally, said Bill.

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DURING the evening Mrs. Davis, wife of the president, presented the golf tournament prizes.

The winners were: E. Hawke (*Daily Cinema* Shield): J. Stocker (*Daily Cinema* Challenge Cup): E. E. Watts (Mark Ostrer Cup); Jack Houtman (Frank E. Spring Cup); John Adley (20th Century-Fox Cup); Mrs. Ralph Bromhead (Ladies' Whiteside Challenge Cup); Mrs. W. Fooks (Jimmy Carreras prize).

From London

NO ONE put down any amendments to the Films Bill in the House of Lords, so its committee stage on Monday was formal.

This is the consolidation bill which was launched in the Lords in May. Contrary to general expectation, it was then brought forward and passed on Tuesday and has w been sent off to the Commons, where th will be a short debate on second reading.

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EXHIBITORS in other countries ometimes have troubles which are hardly dreamed of by those in Britain.

A hint of this is given in a question which was being asked in the Commons by George Thomson on Tuesday this week.

He was asking the Colonial Secretary, Mr. Macleod, to what extent racial segregation is practised in cinemas in Northern Rhodesia and what steps he is taking to end it.

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FROM Drummond Scott, honorary secretary of the Cinema Veterans, I hear that the 33rd annual reunion dinner has been fixed for Tuesday, June 14.

Once again the venue is the Empire Suite, Trocadero Restaurant, Piccadilly.

The reception starts at 6.45 p.m. with dinner at 7.15 p.m.

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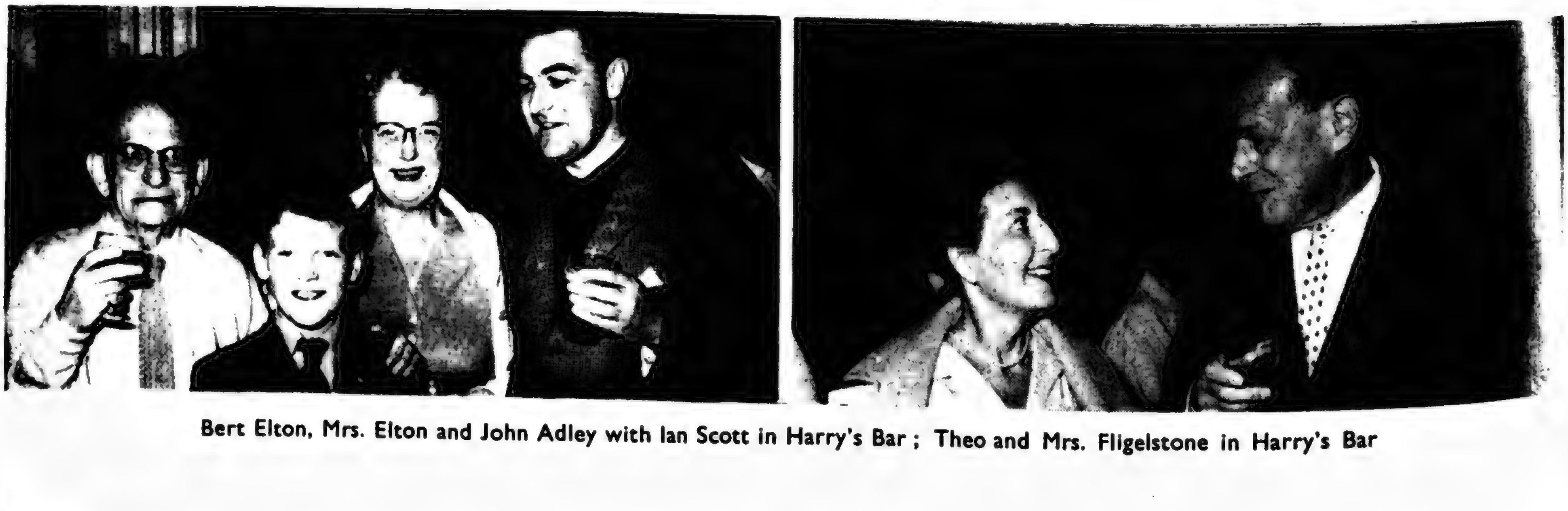
VARIETY Club of Great Britain delegates left London Airport on Monday for Toronto, Canada, to attend the Variety Club's International 1960 Convention being held the from June 1 to June 4.

The party included Chief Barker Mo M. Berman, ex-Chief Barker C. J. Latta, mmie Carreras, Nat Cohen and Sir Tom O'Bri and Press Guy David Jones. Ex-Chief Barke ike Frankovich, who sailed last week, will j the delegates in Toronto.

+ + +

I AM reminded by Arthur Taylor th he joint Summer outing of the Portsmout nd

continued on page 139



Bert Elton, Mrs. Elton and John Adley with Ian Scott in Harry's Bar ; Theo and Mrs. Fligelstone in Harry's Bar

News of the Week

New State Ballroom shows the shape of things to come

GREA centres of entertainment continuing to show film, but embracing all sections of entertainment, will be "the shape of things to come" in the industry, John Davis, managing director of The Rank Organisation, forecast last week.

He was opening CMA's new State Ballroom, Kilburn—part of the recently converted Gaumont State, Kilburn, which apart from housing the ballroom now incorporates a 2,300-seat cinema, a dance studio, and a restaurant, which reopened this week.

Before cutting a white ribbon to proclaim the ballroom open, Mr. Davis remarked that he was often asked: "What is the shape of things to come in the film world?"

But things, he said, had changed so much that it was impossible to talk about the film industry without talking about the entertainment industry as a whole. "No longer is there a real difference between sections of the entertainment industry," said Mr. Davis.

He referred to the various amenities now provided at the new State, and went on: "What was once a cinema has become a great centre of entertainment.

"This," he declared, "is the partial answer to the question: 'What is the shape of things to come?' It is our belief that our important properties will become great centres of entertainment, continuing to show motion pictures and also embracing all the various forms of entertainment which are now available to us."

He considered the future was bright—"encourage by the social and economic changes which have taken, and continue to take, place, giving ple more leisure time and more money to ente in themselves."

The ening ceremony was filmed on closed circuit evision which relayed the scene in the oval-flo ed ballroom to crowds watching in the buildin foyer.

Amo the trade personalities who heard Mr. Davis en the ballroom—he was piped in by the Dagenham Girl Pipers—were Kenneth Winckles, assistant managing director of The Rank Organisation, Charles Goldsmith, managing director of MGM in this country, Ivor Smith, director of operations for CMA, Len Fancourt, CMA's ballrooms controller, and Victor Chapman, of Granada.

Exemption figure recommendation

AT THE REQUEST of the CEA, FIDO has recommended to the five associations that there should be an appropriate increase in the exemption figure in relation to weekly takings because of the abolition of entertainments tax.

Following lengthy examination of the figures at the FIDO board meeting last Thursday, it was agreed to recommend an increase in the figure from £200 to £235—that is, gross takings less payments to the BFFA and payments required under the Sunday Entertainments Act.

Each of the five associations will now separately consider this recommendation and, subject to it being adopted, the new figure will be effective from the week beginning Sunday, June 12.

A further announcement will be made after the recommendation has been considered by each of the five associations.

U.S writers' dispute boils up again

THE American Writers' Guild has rejected the latest contract proposal put forward by AMPP and the Alliance of Television Film Producers: a percentage participation in foreign grosses is sought, according to a cable from New York.

As a result the producers have withdrawn all offers and the situation has reverted to the deadlock that existed at the beginning of the year.

On the other hand, Leith Stevens, president of the Composers' and Lyricists' Guild of America, and Charles S. Boren, executive vice-president of the Association of Motion Picture Producers, have announced that the producers and the Guild have come to an agreement for a four-year term, effective as of June 1.

Details of the agreement were not disclosed pending submission to the executive board of the Guild.

JAPANESE FESTIVAL AT GALA ROYAL

A Japanese film festival will be held in London's Gala Royal as the result of managing director Ken Rive's recent deal with Shochiku.

The season, which begins in September, will be titled "Grand Pageant." Among the films to be presented are:—"Harem of Edo," "When a Woman Loves," "No Greater Love," "Behold Thy Son," "Black Nets," "Shochiku Follies Revue."

Wages rise for some NATKE studio staff

INCREASED pay for sculptors and modellers, Grade 1 (11s., bringing their minimum up to £18 8s. 7d. a week) has been awarded by the Industrial Court considering NATKE's claims on wage differentials, as compared with ACTT.

The Court recognised the present standard wage rates for NATKE should be minimum rates.

Commenting on the award, NATKE general secretary, Sir Tom O'Brien said: "The award of the industrial court on differentials for a certain number of grades justifies our submissions to it.

"The whole question of the differing wage and salary scales in the film industry will be taken up on a much wider basis in accordance with the decision of the national delegate conference that a full inquiry by a special committee will be undertaken."

CMA raises £49,000 for Refugee Year

CMA theatre collections have reached the very high total of £49.217 for the World Refugee Year appeal.

These results represent an average of £110 from each of the 449 CMA theatres participating. They reflect fine support from theatre staffs, as well as from the public.

The appeal was supported by a special film made by The Rank Organisation, in which the Duke of Edinburgh appeared.

A general view of Lyons' La Gala at the CEA Conference

NEWSREELS GO GAY FOR THE DERBY

Technicolor reel by Pathe

INTRODUCTION of colour items into its normal black-and-white newsreels whenever justified is foreshadowed by the decision of Pathe News to film the Derby this week in Technicolor.

The Derby film will be given the normal general release.

All first-run situations will have it today, Thursday, only one day after the race is run, and other cinemas will receive it as usual.

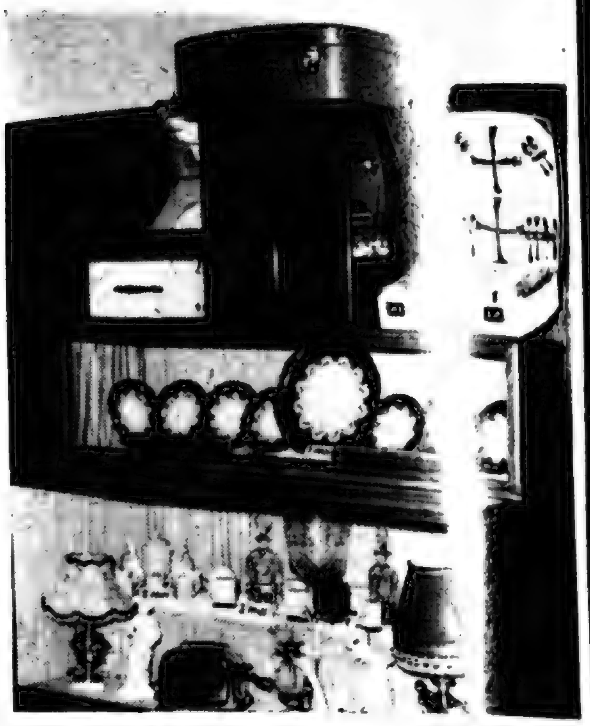
In future Pathe will introduce colour items into its newsreels whenever possible: it has already been decided, for instance, to do this when covering Trooping the Colour.

Movietone uses Eastman Color

A MAJOR step forward was taken this week by British Movietone News in filming The Derby in Eastman Color as part of its normal black-and-white reel to be released for national screening today (Thursday).

British Movietone News, under the direction of its assignment manager, Paul Wyand, is no stranger to colour newsreels. Wyand filmed the Coronation in CinemaScope and colour.

The ceremony of Trooping the Colour, which takes place on Saturday, June 11, will also be edited by Movietone the same day and included in the following Monday's (June 13) edition. British Movietone News intends to film many more major events in colour.



The prizes given by Eldorado for the CTBF competition at Folkestone

'Dentist' goes on ABC release

GEORGE Minter has arranged the London release of "Dentist in the Chair" for August 15, booked to the ABC circuit.

The film, a Bertram Ostrer production, adapted from the best-seller by Matthew Finch, points the finger of fun at dentists.

Bob Monkhouse plays the dentist, and Kenneth Connor his victim. Also starring in the film are Eric Barker and Peggy Cummins with Eleanor Summerfield, Reginald Beckwith, Ronnie Stevens and Vincent Ball.

Bertram Ostrer produced the picture which was directed by Don Chaffey, and is distributed throughout the world by Renown Pictures. In line with his policy George Minter will launch it with an extensive release campaign of advertising in the national press.

'The Mummy' contest prize-winners

E. C. BIGNY, manager of the ABC, Warrington, has been judged first-prize winner in the exploitation contest arranged by Associated British Cinemas, Universal International and Hammer Films for "The Mummy." He will receive a cash award of £100.

R. White, district manager of the Liverpool District, will receive £25, awarded to the manager of the district in which the winning theatre is situated.

The second prize of £75 was awarded equally to D. S. Mawditt, Metropole, Nottingham, and W. D. Petrie, Rialto, Dumbarton. Each of these managers will receive £37 10s. Third prize of £25 was won by D. G. Adams, Regal, Kirkcaldy. The ten runners-up, each of whom will receive £10, are:

G. J. Bush, Central, Cambridge; F. R. Vere, Carlton, Boscombe; A. L. Ellison, Broadway, Eccles; R. J. Crabb, Lyric, Wellingborough; M. A. Knee, Pavilion, Stirchley; G. F. Jones, Rivoli, Southend (for campaign at Princess, Dagenham); E. N. Blaker, Plaza, Worthing; R. L. Cook, Savoy, Swindon; A. K. Ewin, Ritz, Winchester; A. Heaton, Regal, Darlington.

Within the next few days, cheques will be going out from Universal International with a personal letter congratulating the prize winners, from Douglas J. Granville, UI's home office representative.

TECHNIRAMA
THE IDEAL PROCESS
for
70 mm. ROAD SHOWS
(with 6 channel stereophonic sound)
and
35 mm. RELEASE PRINTS
A PRODUCT OF TECHNICOLOR

London world premiere for 'Inherit the Wind'

UNITED Artists is to World Premiere Stanley Kramer's "Inherit the Wind" at the Astoria, Charing Cross Road, on July 7, before an invited audience. The film has been reserved at that theatre for a season.

Based on the play by Jerome Lawrence and Robert E. Lee, it deals with the famed "Monkey Trial," which took place at Dayton, Tennessee, in July 1925. A young teacher of biology was arrested and charged with teaching evolutionary theory in violation of a state law banning anything that "denies the divine creation of man as taught in the Bible."

Starring in the picture are Spencer Tracy, Fredric March, Gene Kelly, Dick York and Donna Anderson.

Columbia names new Latin America post

NAT ESFORMES has been appointed Columbia Pictures International publicity manager for Latin America. The new appointment is part of the recently announced integration of the Columbia International promotional set-up under the parent company's advertising and publicity organisation.

Esformes will operate from the New York home office, from where the increasingly important Latin American territory is administered.

He will supervise the preparation and execution of campaigns throughout the territory, through the company publicity staffs in Mexico, Brazil, Argentina and Cuba and in conjunction with the company branches in nine additional countries in the area.

Stanley Matthews joins Herband Cinemas

STANLEY MATTHEWS, the Blackpool and England soccer player, has joined the board of directors of Herband Cinemas.

Mr. Matthews and Herbert Kean, managing director of Herband, have been friends for a number of years.

Loew's Theatres expands

EXPANSION of profitable theatre holdings as well as diversification in other fields was recommended at a special Loew's Theatres stockholders' meeting.

It was agreed to increase the number of directors from 10 to 15.

Derby competition

THE Variety Club Derby competitio[illegible] raised £17,700 of which £5,310 will go to ch[illegible]

Horses were drawn as follows: 93[illegible] (Alcaeus), 97582 (Angers), 9758 (Auroy[illegible] 5111 (Chrysler III), 87806 (Die Hard), 835[illegible] (Exchange Student), 42187 (Ides of March[illegible] 1419 (Kamok), 3657 (Kythnos), 68678 ([illegible] rous Hope), 1151 (Marengo), 54773 (Marlboro[illegible] II). 42328 (Mozart), 53935 (Mr. Higgins), 249[illegible] Oak Ridge), 47945 (Picture Goer), 29588 (P[illegible] St. Anne), 45595 (Primon), 31482 (Proud Ch[illegible] nn). 83348 (St. Paddy), 64180 (Stupor Mundi). [illegible] 020 (Torullo), 54622 (Tudor Period), 19884 ([illegible] tz-tos), 71567 (Vienna).

CTBF trailer success

THE CTBF's "Stanley Baker" appeal [illegible] achieving great success, and collections [illegible] organised in cinemas in the South Wal[illegible] have produced a total of £1,350 for the [illegible]

It is now hoped that the other pr[illegible] committees will take the opportunity to [illegible] to screen the trailer.

World Markets

20 -Fox discusses post-1948 reissues with exhibitors

NEW ORK.—Spyros Skouras and other representa es of 20th-Fox have met a committee c prised of members of Motion Picture In stors, Inc., and ACE, during which the latter tlined a plan whereby the two groups would sel 12 pictures a year from the company's post 1948 library to be nationally reissued.

Under the plan these attractions would be purchased by MPI from Fox and the latter then would distribute them in the same manner and under the same arrangements as the company would handle any outside independent product.

The showmen pointed out that such an arrangement would be mutually beneficial in four vital areas: First, it would help alleviate the current shortage of product. Second, the combined and united thinking of exhibitor merchandising ideas, particularly in its grass-roots conception, with that of the distributor, would pre-sell each picture with special attention so that the maximum results could be obtained.

In addition, the plan would enable an entirely new audience to view these past successes, as millions of young Americans have grown up during this period and would welcome the opportunity to see such films. Finally, and equally as important as the others, the MPI-ACE groups expect th more than 7,500 theatres throughout the U.S nd Canada will book each of these films.

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ELSE IERE. Mr. Skouras has been talking to exhi ors expressing optimism about the future o the industry. He said he had great confiden in the coming period, noting that competi n was greater than ever, but the well-manage heatre could still hold its own against all co tition. Advertising, promotion and publicit ere stressed as being very important and he d it was the exhibitor who must keep the ind y alive and moving forward.

He d his listeners to pay attention to family ures, which he deemed very important doi e most lasting good for the industry.

As as films abroad were concerned, he believe at those that are sent to other countries sh d accurately mirror conditions in the U.S as y actually are.

Mr. ouras believed that the unrecouped advanc nd charges against "Oklahoma!" as well a major portion of the interest, will ultimat be recovered from reissues of the produc . He pointed to the roadshows in Todd- of the film in 12 British cities (with others nned) as well as to test engagements in the , which indicated that more revenue was st come in the U.S.

+ + +

GEO E P. SKOURAS, president of Magna Theatre orp., reported to his stockholders that "South acific" had earned cumulative film rental earnings of about 17,300,000 dollars by last January 31 and that this was sufficient to pay all distribution and production costs, plus interest, and leave a net profit exceeding 3,000,000 dollars. Magna is entitled to retain 33 per cent. of the latter.

The film rentals include 13,345,000 dollars from the U.S and Canada; 6,360,000 dollars from the Todd-AO version and 6,985,000 from 2,200 first-run engagements using the 35-mm. version. Receipts from overseas during the period were almost wholly from the Todd-AO version and these came to 3,870,000 dollars.

Mr. Skouras said that Magna was in the best financial condition in its history and that the income has made possible the prepayment of 1,100,000 dollars against four millions in notes with which its 6 per cent. debentures were refinanced.—**Mel Konecoff.**

Renters experiment in streamlining

BONN.—Major German distributors plan to experiment with a new-type film distribution office in Berlin. This joint office would replace the present independently operated offices for each of the distributors.

According to estimates, the joint operation would mean savings of 200,000 deutschmarks ($47,000) per year and per company.

Present plans are for the experiment to be copied in other areas of West Germany if it should prove successful. There is a chance that the planned, single office in Berlin might be split into two separate agencies if some of the German companies could not be convinced that a single unit would not harm their own competitive position.

Another problem is the tax situation. German tax collectors would get about 4 per cent. out of the planned joint distribution office in Berlin if it operated as a separate corporation.—**Gustav Genschow.**

N.I industry bitter about Budget

BELFAST.—The reaction to the Ulster Budget —and the Minister of Finance's decision not to abolish entertainments tax—is still strong. At a meeting of the CEA in Belfast, exhibitors bitterly criticised the Government's failure to move in step with Westminster.

The branch plans to do everything in its power to have ET abolished by an alteration to the Bill during the committee stage.

The Minister's refusal to abolish the tax has undoubtedly been one of the greatest disappointments to Northern Ireland exhibitors in recent years.

The proposal by the Minister (Capt. O'Neill) to remit the first £20 of duty payable by a cinema in a week so that a small cinema which does not reach £20 of duty in a week will pay no tax, was stated by George Lodge, chairman of the Association, to be of "no use whatsoever" to the trade.

Mr. Lodge said that he could not understand why the cinema trade had been singled out for such treatment at a time when it was facing one of the most difficult stages in its history.

Capt. O'Neill, he said, had stated that between January, 1956, and December, 1959, four cinemas had been forced to close—but he had a list of at least 10 cinemas which had closed their doors in that time.

Mr. Lodge said that undoubtedly a number of smaller cinemas throughout Northern Ireland would now be forced to close and many more people would be out of employment adding greatly to the 300 who had already lost their jobs from the cinemas already closed.

It was difficult, he added, to understand the attitude of the Government which was spending considerable sums in providing employment and yet, for about a total of £200,000 a year in entertainment tax was forcing many other people out of work.—**S. Gordon Duffield.**

A Sure Winner for Showmen!

The DERBY in Eastman Colour

by BRITISH MOVIETONE NEWS

Photographed under the supervision of
Paul Wyand, the newsreel cameraman
with colour experience—he gave you
"Flight of the White Heron."

AVAILABLE TO B.M.N. CUSTOMERS ON THURSDAY

CONTACT YOUR NEAREST 20th CENTURY-FOX SALESMAN

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†Angry Red Planet, The (British Lion)—U.S	83 min. (A)	Gerald Mohr Nora Hayden Les Tremayne	Eastman Color science-fiction hokum, illustrating interplanetary adventures of three men and a girl. Tale both far-fetched and familiar, acting indifferent, direction pedestrian and new photographic gimmick, Cinemagic, dissipated	Title "double bill" for the undemanding (C)
Camp of Violence (Gala)—Foreign	89 min. (X)	Richard Morse Mabel Karr Adolfo Marsillach	Prison melodrama, a foreign production with an American background, concerning a bridegroom's rough treatment at hands of sadistic warden. Cast sound and English sub-titles adequate, but story lengthy and unpleasant and finale confected	Booking solely for "tough joints" (NC)
Chaplin Revue, The (United Artists)—U.S	117 min. (U)	Charles Chaplin Edna Purviance Mack Swain	Three-in-one Chaplin re-issue containing dehydrated versions of "A Dog's Life," "Shoulder Arms" and "The Pilgrim." Star inimitable but overall a trifle much for one sitting	Comedy museum piece, mainly for the under 15s and over 50s (CC)
Crack in the Mirror (20th Century-Fox)—U.S.	95 min. (A)	Orson Welles Juliette Greco Bradford Dillman	"Crime and passion" CinemaScope melodrama, set in Paris, with two triangle stories converging on the Law Courts. Dual portrayals by co-stars clever, treatment resourceful, low- and high-life shrewdly contrasted, feminine appeal strong and finale ironic	Very good off-beat proposition (C)
Death of Princes, A (Columbia)—U.S	51 min. (A)	Eli Wallach Paul Burke Nancy Malone	Cop-turned-robber pocket crime melodrama, describing a corrupt flatfoot's eclipse. Script taut, characters sharply etched, direction incisive, climax salutary and atmosphere realistic	Reliable "second" (C)
Five Branded Women (Paramount)—U.S	94 min. (A)	Silvana Mangano Vera Miles Van Heflin	World War II melodrama concerning five Jugoslav women who atone for "sexual collaboration" with Nazi by joining partisans. Acting adequate, combat scenes realistic and backgrounds impressive, but story development heavy and humour negligible	Fair - average "double bill" (C)
†Li'l Abner (Paramount)—U.S	114 min. (U)	Peter Palmer Leslie Parrish Howard St. John	Jolly, completely uninhibited VistaVision and Technicolor hillbilly musical, based on a popular American cartoon strip, telling how locals prevent their "home town" from being used for atomic tests. Screwball characters cleverly drawn, direction resourceful, gags and girls bright, staging effective, numbers tuneful and photography first-class	Excellent novelty booking (C)
Man in the Middle (Archway)—Swedish	78 min. (U)	Anthony Steel Marlies Behrens Ingmar Johansson	Swedish comedy melodrama, spoken in English, about British reporter taken for a ride by "nuclear" crooks. Backgrounds pleasing and camera work good, but tale extravagant, acting erratic and treatment amateurish	Very so-so "second" (C)
*Never Let Go (Rank)—British	91 min. (X)	Peter Sellers Elizabeth Sellars Richard Todd	Stark savage, but purposeful low-life melodrama concerning a little guy who overcomes his inferiority complex while waging lone war against vicious head of stolen-car racket. Peter Sellers clever as master crook, co-stars and support competent, direction resourceful, human asides compelling and rough stuff vividly realistic	Block-busting British star "X" certificate (C)
†Slave Women of Corinth (Archway)—Italian	86 min. (U)	Isabell Corie Irene Tunc Antonio de Tessee	Eastman Color spectacle illustrating sacred and profane love in AD 67 Corinth. English dialogue anachronistic, but leading players physically impressive, sex angle at once frank and innocuous, and orgy and crowd scenes terrific	Good industrial hall "double bill" (C)
†Strangers When We Meet (Columbia)—U.S	117 min. (A)	Kim Novak Kirk Douglas Ernie Kovacs	"Our town" CinemaScope-and-Technicolor romantic melodrama concerning architect who is temporarily seduced from family and drawing board by comely neighbour. Brief encounter story somewhat involved but acting first-class, directorial touches shrewd, comedy apt, staging lush, feminine appeal strong, dialogue crisp and camera work impeccable	Excellent title and star booking (C)

continued on page 140

QUIZ FOR

> "There is no doubt that the ticket-buying public, now as in the past, has a higher regard for newsreels than the trade generally. A good newsreel can and should be a part of every program. Too many theatres have dropped newsreels altogether; others cut them for any reason at all.
> The argument that news on television has eliminated the need for newsreels in theatres is not logical. If the news on television saturated the public's interest in news, newspapers would be dying. On the contrary, the total circulation of newspapers has never been higher."

	YES	NO
1. Do you play a newsreel? (If you play British Movietone News read no further, Mr. Showman!)	☐	☐
2. Would your patrons like to see the world's great news stories given the full, big screen treatment?	☐	☐
3. Without a newsreel do you send them away happy at having seen a really satisfying programme and declaring that they'll come again?	☐	☐

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THE DERBY IN COLOUR

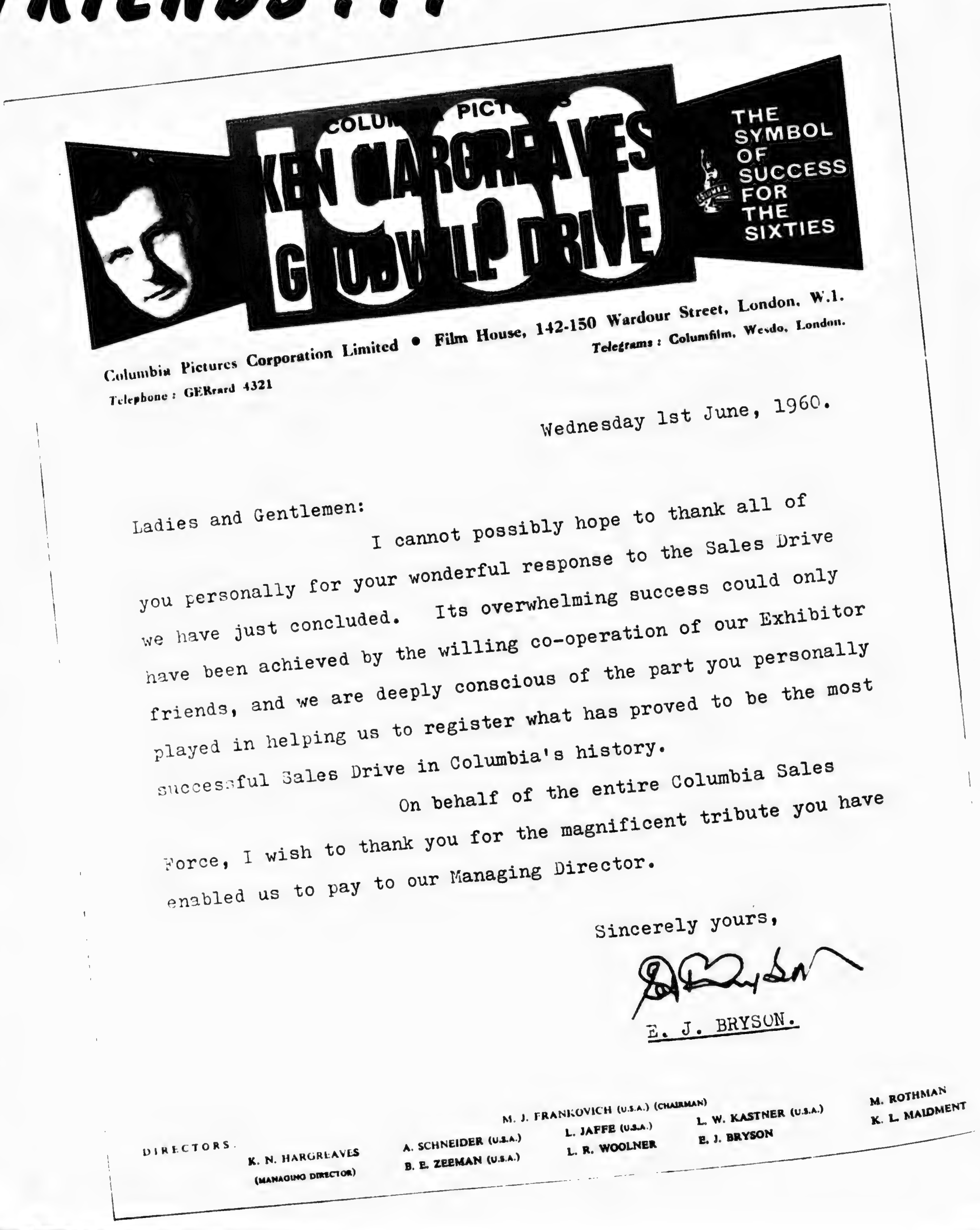
Ask yourself these questions.

Ask your patrons.

And the answer will be that you'll have to play a newsreel. For the best you'll have to play **BRITISH MOVIETONE NEWS!**

Get in touch with your nearest 20th Century-Fox Branch

AN OPEN LETTER TO ALL COLUMBIA'S EXHIBITOR FRIENDS . . .


COLUMBIA PICTURES
1960
KEN HARGREAVES
GOODWILL DRIVE
THE SYMBOL OF SUCCESS FOR THE SIXTIES

Columbia Pictures Corporation Limited • Film House, 142-150 Wardour Street, London, W.1.
Telephone : GERrard 4321
Telegrams : Columfilm, Wesdo, London.

Wednesday 1st June, 1960.

Ladies and Gentlemen:

I cannot possibly hope to thank all of you personally for your wonderful response to the Sales Drive we have just concluded. Its overwhelming success could only have been achieved by the willing co-operation of our Exhibitor friends, and we are deeply conscious of the part you personally played in helping us to register what has proved to be the most successful Sales Drive in Columbia's history.

On behalf of the entire Columbia Sales Force, I wish to thank you for the magnificent tribute you have enabled us to pay to our Managing Director.

Sincerely yours,

E. J. BRYSON.

DIRECTORS
K. N. HARGREAVES (MANAGING DIRECTOR)
A. SCHNEIDER (U.S.A.)
B. E. ZEEMAN (U.S.A.)
M. J. FRANKOVICH (U.S.A.) (CHAIRMAN)
L. JAFFE (U.S.A.)
L. R. WOOLNER
L. W. KASTNER (U.S.A.)
E. J. BRYSON
M. ROTHMAN
K. L. MAIDMENT

Your Films

by JOSH BILLINGS

West End

THIS is the one week of the year in which CEA members use a lengthy agenda as a companion to alfresco frivolity at one of Britain's popular seaside resorts. Good luck to them. I hope they get through some useful business.

+ + +

THE hard ticket jobs have felt the sudden change in the weather least, for the simple reason that seats are booked well ahead. "Ben-Hur" (MGM—Camera 65—Panavision) comes under, or rather leads, this fortunate group. The mighty epic is still playing to capacity at the Empire which, despite reseating, absorbs people like a sponge does water. It's easier to find a needle in a haystack than a vacant seat at the Empire.

+ + +

NOT sun, rain, fog or snow holds any terrors for "South Pacific" (Twentieth Century-Fox—Todd-AO). It's experienced the lot during its two-year run at the Dominion, Tottenham Court Road, and has celebrated its entry into its third year by thumbing its nose at King Sol.

+ + +

"GIGI" (MGM—CinemaScope) continues to score fluently twice daily at the Ritz. It's a darned shame that this delightful musical must come off on June 15 because of quota demands, but it returns on October 6. And, if I'm any judge, it will restart where it left off, bang in the money.

+ + +

GOOD news of "Can-Can" (Twentieth Century-Fox—Todd-AO), the gay French-type operetta. It's been kicking its heels high at the Metropole, Victoria, since March 22, and shows no signs of exhaustion.

+ + +

NOW for the "ordinary" films. "Suddenly, Last Summer" (Columbia—British) is the biggest turn-up the West End's had for many a day. Its receipts at the Columbia Theatre, Shaftesbury Avenue, are staggering and Columbia couldn't care less if we have an Indian summer in September, when the film's released. Neither could CMA!

+ + +

IF YOU'RE wondering what kind of first week "Oscar Wilde" (Twentieth Century-Fox—British) experienced at the Carlton, Haymarket, I can set your mind at rest. The answer is first-class. The black-and-white version of the Wilde tragedy has, of course, a particularly strong stage cast, headed by Robert Morley and Ralph Richardson. But that doesn't necessarily mean the film's appeal is limited to the carriage trade. Incidentally, changes have been made in its release pattern and it now goes to the independents. On current form it's definitely a worth-while gamble.

+ + +

ALSO, "The Day They Robbed The Bank Of England" (MGM—Metroscope—British) is taking a pretty penny at the Leicester Square Theatre. The "gaslight" thriller hasn't an X certificate or colour, but the greatest gimmick of all—real entertainment. It was released last Monday, but carries on in The Square.

+ + +

THE James Stewart China war melodrama, "The Mountain Road" (Columbia), has done remarkably well at the Odeon, Leicester Square, but I doubt if it would have scored so fluently if it had gone it alone. The "second feature" is "Wedding In Springtime" (Rank—British), the Royal Wedding film, and it's proved a terrific draw. On Thursday, "Never Let Go" (Rank—British), an X certificate crime melodrama, featuring Peter Sellers, our most publicised star, arrives.

+ + +

EQUALLY in the debt of a Royal Wedding film is "The Rise And Fall Of Legs Diamond" (Warner-Pathe). The gangster melodrama caught on at the Warner Theatre, but "May Wedding" (Warner-Pathe—British) obviously strengthened the bill. I can assure you the Royal wedding pictures are no flashes in the pan and all exhibitors who haven't played either should do something about it.

+ + +

"SHANE" (Paramount), one of the best westerns ever, has profitably filled the breach at the Plaza. "Li'l Abner" (Paramount—VistaVision) takes possession of the Lower Regent Street house today, and the gay novel hillbilly musical can hardly fail to hit the jackpot. It's a real surprise packet.

+ + +

THE omnibus Chaplin film, "The Chaplin Revue" (United Artists), got off to a good start at the London Pavilion. It's attracting the middle-aged and their families, but I wonder how much longer Chaplin can go on flogging his early efforts?

+ + +

AFTER 17 West End money-spinning weeks, it's up anchor at last for "Sink The Bismarck!" (Twentieth Century-Fox—CinemaScope—British). "Crack In The Mirror" (Twentieth Century-Fox—CinemaScope), a bizarre all-star crime melodrama with a Paris setting, succeeds the naval epic at the Rialto, Coventry Street.

+ + +

COLUMBIA'S "double bill," "Confessions of a Counterspy" and "Drum Crazy," made a promising debut at the Odeon, Marble Arch. The former, an espionage melodrama, is, of course, nothing if not topical.

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HAVING maintained a hot pace at Studio One, Oxford Street, "The League of Gentlemen" (Rank—British) must leave today. "Kidnapped" (Disney), an ideal kids' holiday film, has priority.

+ + +

DISNEY'S other opus, "The Big Fisherman" (Disney—Panavision), isn't casting its net wide at the Astoria, Charing Cross Road. The critics showed the Biblical film no mercy or charity, but its time may still come. Many feel it was a mistake to depart from the Astoria's hard-ticket policy.

+ + +

MOST Continental offerings are either sexy or highbrow or both, but "The 400 Blows" (Curzon—French) is neither. A poignant and appealing child study, it's just completed a 12 weeks' stay at the Curzon and merits the the independent exhibitor's serious consideration.

On release

I DON'T usually write about general releases until they've completed their first week, but I feel justified in making an exception of "The Trials of Oscar Wilde" (Eros—Super Technirama-70—British). It started the rounds last Sunday without benefit of a West End run, but immediately slipped into top gear. The lavishly mounted, finely acted biographical melodrama has excited the curiosity of both high- and low-brow, and if I were at the CEA Conference I'd welcome seeing it a second time. It fully deserves an "Oscar"!

+ + +

"SCHOOL FOR SCOUNDRELS" (Warner-Pathe—British) is home and dry. The "Gamesmanship" comedy easily passed the box-office equivalent to the GCE. After what the film has done on the ABC Circuit, only a dunce would turn it down.

+ + +

WHAT'S in a title? Plenty—and "Peeping Tom" (Anglo Amalgamated—British) is a case in point. The pathological thriller got rough treatment from the long-haired boys and girls, but it's clicking. The titillating label tips the scales.

+ + +

THERE was a steady demand for "Hell is a City" (Warner-Pathe — Hammerscope — British) until the latter part of last week. The sun came out and the receipts slightly dropped, but whatever happens the exciting "cops and robbers" melodrama can't fail to finish comfortably on the right side.

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"WHO WAS THAT LADY?" (Columbia), too, got off the mark quickly, but found the going a bit hard in the home stretch. The Tony Curtis comedy is still a safe bet for the subsequent run exhibitor.

+ + +

THE critics and the trade praised "Seven Thieves" (Twentieth Century-Fox — CinemaScope) yet, oddly enough, the colourful thriller hasn't gone like wildfire. It also needs a change in the weather.

+ + +

IT'S a strange thing, but the womenfolk shy from aeronautical films. "Cone of Silence" (British Lion—British) is a first-class example of its genre but, so far, it's failed to succeed.

+ + +

"THE LAST ANGRY MAN" (Columbia) bucked up a bit towards the end, but not even the publicity of a Royal Performance could save its face. Its lesson is clear. Old stars—in this instance Paul Muni—never stage a successful come-back. The younger generation is just not interested.

RENTERS' NEWS

Warner-Pathe pulls in big business during May

THE MONTH of May has certainly been a merry one for Warner-Pathe.

Two of its recent releases—the comedy "School for Scoundrels" starring Ian Carmichael, Terry-Thomas, Alastair Sim and Janette Scott, and the taut crime thriller "Hell is a City" with Stanley Baker—are among the most successful in the company's seven months of existence.

And to complete the month, "May Wedding," Associated British Pathe's two-reel colour record of the Royal Wedding has also been packing the cinemas.

Written and directed by Val Guest, "Hell is a City" currently on its second leg of release and following its highly successful run at the Apollo, Ardwick, where it shattered every house record in the cinema's history, made a splendid start to its general release.

The film proved a tremendous success wherever it played and the business recorded was comparable to that of "School for Scoundrels."

Produced by Michael Carreras "Hell is a City" is an Associated British-Hammer Films production and also stars John Crawford, Maxine Audley, Donald Pleasence, Billie Whitelaw and Vanda Godsell. "School for Scoundrels" was directed by Robert Hamer for executive producer Hal E. Chester.

Another Warner-Pathe release, the Technicolor double-bill of "Cash McCall" and "Guns of the Timberland" is now working through its provincial runs after well-above-the-average takings on the London release.

'Never Let Go' opens at Leicester Square Odeon

THE Julian Wintle-Leslie Parkyn production "Never Let Go" will be premiered at the Odeon, Leicester Square, today (June 2).

The cast includes Peter Sellers, Richard Todd, Adam Faith, Elizabeth Sellars and Carol White.

Producer of "Never Let Go" is Peter de Sarigny. John Guillermin directed the picture, which was made at Independent Artists' Studios, Beaconsfield.

It is released by Rank FD.

Children's paper boosts 'Cone of Silence'

A COMPLETE children's newspaper called *Jet* has been produced by Bryanston—British Lion as one of the exploitation aids for exhibitors playing "Cone of Silence."

The newspaper contains features, news stories and stills from the film. A quarter of a million copies have been printed.

One of the main features of the paper is a competition in which readers can test their skill as aircraft spotters. The actual aircraft models used in the film—a jet-age civil-aviation drama—are among the prizes.

'Sons and Lovers' heads big 20th-Fox line-up

The 20th Century-Fox line-up gets off to a fine start with Jerry Wald's "Sons and Lovers," based on D. H. Lawrence's classic novel and directed by Jack Cardiff.

Chosen as the official British entry at the recent Cannes Festival, it stars Trevor Howard, Wendy Hiller, Dean Stockwell, Mary Ure and Heather Sears.

"Sons and Lovers" will have a charity premiere at the Carlton, Haymarket, on June 23 and will be released on July 11.

Darryl F. Zanuck's next production, the provocative "Crack in the Mirror," stars Orson Welles, Juliette Greco and Bradford Dillman. Calling for each of the three stars to play dual roles, "Crack in the Mirror" is directed by Richard Fleischer in CinemaScope.

Montgomery Clift, Lee Remick and Jo Van Fleet co-star in Elia Kazan's story "Wild River," about the effect on a small-town community of a vast dam-building scheme. It is in CinemaScope and De Luxe Colour.

One of the most compelling love stories in the Bible is brought to the screen in "The Story of Ruth," Samuel Engel's CinemaScope-De Luxe Colour production starring new star Elana Eden, Stuart Whitman, Tom Tryon, Viveca Lindfors and Peggy Wood.

Jungle film

The most amazing jungle film ever made is how "Lords of the Forest" was described by the national press. Produced in CinemaScope and Eastman Color, it tells the fascinating story of the life of the Belgian Congo. It will be released on June 27.

Linda Cristal stars in the adventure drama, "Legions of the Nile," in De Luxe Colour.

One of the most exciting thrillers this year will be Hubert Cornfield's "The Third Voice," starring Edmond O'Brien, Julie London and Laraine Day. Released on June 27.

Mark Robson's CinemaScope production in De Luxe Colour of John O'Hara's "From the Terrace" stars Paul Newman, Joanne Woodward and Myrna Loy.

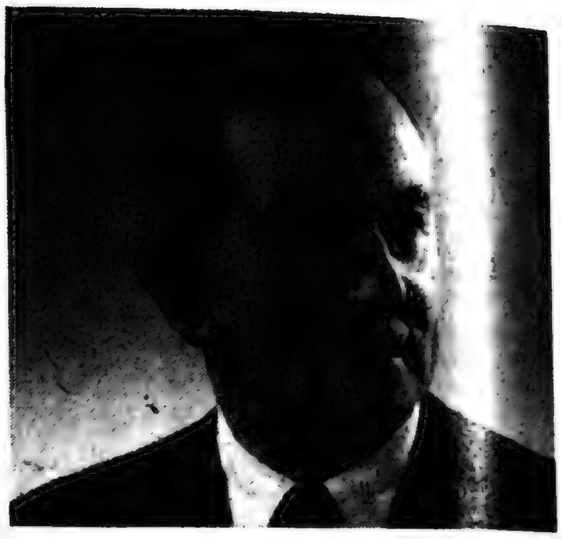
"September Storm," an Edward L. Alperson production starring Mark Stevens, Joanne Dru and Robert Strauss is a thriller set in Majorca. In CinemaScope and De Luxe Colour.

The story of New York's fight against gang warfare is seen in Burt Balaban's production, "Murder Inc." which stars Stuart Whitman and May Britt.

"For the Love of Mike," a George Sherman CinemaScope production in De Luxe Colour, stars Richard Basehart and Arthur Shields.

Sir Arthur Conan Doyle's classic adventure drama, "The Lost World," is re-created by Irwin Allen in his CinemaScope production in De Luxe Colour starring Michael Rennie, Claude Rains, Fernando Lamas, Jill St. John and David Hedison.

Jerry Wald's long-awaited comedy, which was interrupted by the Hollywood actors' strike, "Let's Make Love," has now completed production.



J. F. Pattinson, managing director, of 20th Century-Fox

Starring Marilyn Monroe, Frankie Vaughan, Yves Montand and Wilfrid Hyde White, the CinemaScope-De Luxe Colour production tells of the incursion of the world's richest man into show business.

Bing Crosby stars with the new singing discovery, Fabian, in "High Time," Charles Brackett's CinemaScope production in De Luxe Colour which also co-stars Nicole Maurey and Nina Shipman.

A Western with plenty of action is Sydney Boehm's CinemaScope - De Luxe Colour production, "One Foot in Hell," starring Alan Ladd, Don Murray, Dolores Michaels

Now in production are "The Alaskans," Henry Hathaway's CinemaScope production in De Luxe Colour starring John Wayne, Stewart Granger, Fabian, Ernie Kovacs and Capucine; "The Millionairess," a British CinemaScope production in Eastman Color starring Sophia Loren, Peter Sellers, Alistair Sim and Vittorio de Sica; and "Destruction Test," starring Suzy Parker and Bradford Dillman.

Soon to start production are Walter Wanger's multi-million-dollar British production "Cleopatra," directed by Rouben Mamoulian and starring Elizabeth Taylor; "Story of Esther," directed by Raoul Walsh and starring Joan Collins and Richard n; "The Gamble," a Darryl F. Zanuck production starring Juliette Greco; "Justine," a Walter Wanger production directed by Joseph L. Mankiewicz; and "Solo," produced and directed by Dick Powell and starring Elvis Presley.

ST. JOHN'S WOOD
STUDIOS
TEN MIN
FROM T
WEST E
TWO SOUND PROOFED STAG
63' x 33' x 25' High
45' x 25' x 24' High
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RANK FILM DISTRIBUTORS
SILVER JUBILEE
CONFERENCE
1960

John Davis presided at a luncheon marking the climax of RFD's Silver Jubilee conference. Mr. Davis presented prizes to winners and runners-up of RFD's Silver Jubilee " Beat the Gong " drive, first being the company's London branch (manager M. Oslof), the second—Leeds (manager C. F. Walton), and third—Birmingham (manager H. G. W. Farmer). All-day talks on the previous day were presided over by F. L. Thomas, RFD managing director; with H. Boodson, general sales manager, C. W. Rymer, RFD commercial manager, and J. Fairbairn, RFD publicity controller. " Beat the Gong " sales drive prizes were here presented by Mr. Thomas to H. G. W. Farmer, Leeds branch manager C. F. Walton, and to M. Drennen (Birmingham) champion " Gong Beater." Above: J. A. Barrier, H. Boodson, F. L. Thomas, C. W. Rymer and J. Fairbairn

CHAMPION SALESMEN AT RANK LUNCHEON

DISTRIBUTORS
SILVER
JUBILEE

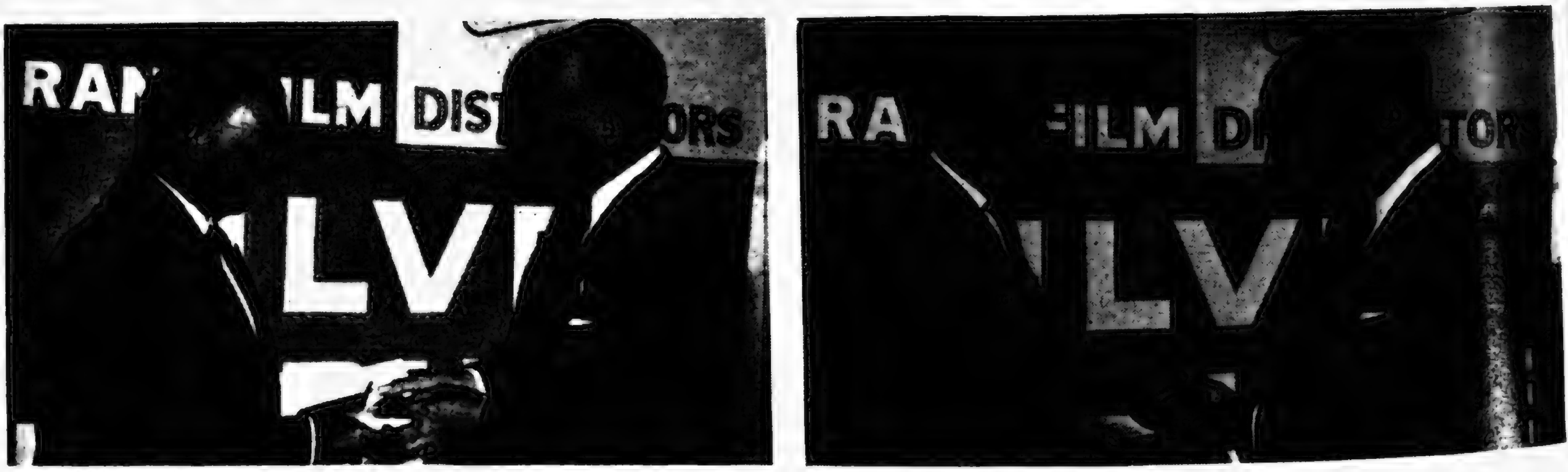
Above I. G. W. Farmer (Birmingham branch manager) receives his award; F. L. Thomas makes the presentation to Mike Drennen (Birmingham); C. F. Walton (Leeds branch manager) receives his award from F. L. Thomas. Below: A general view of the conference

MANCHESTER BRANCH
GLASGOW BRANCH
BIRMINGHAM BRANCH
DUBLIN BRANCH
BELFAST BRANCH

NK F
ISTRIBUTORS

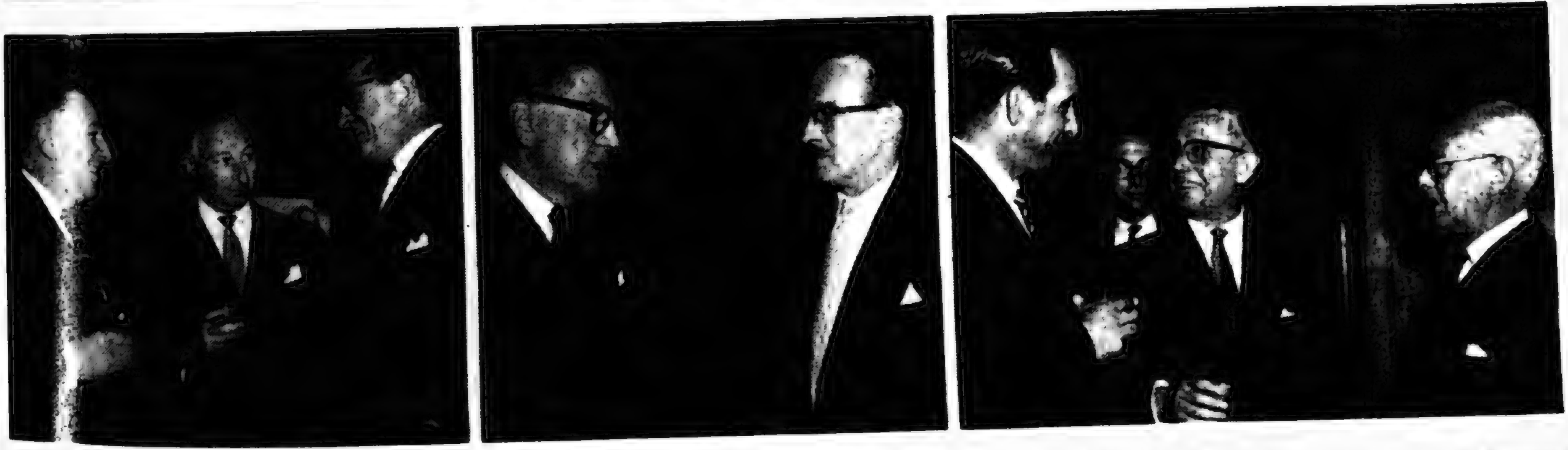
John Davis presents the £1,000 cheque, desk set and scroll to winning branch manager M. Oslof (London), F. L. Thomas is on the right

JOHN DAVIS PRESENTS £1,350 IN PRIZES

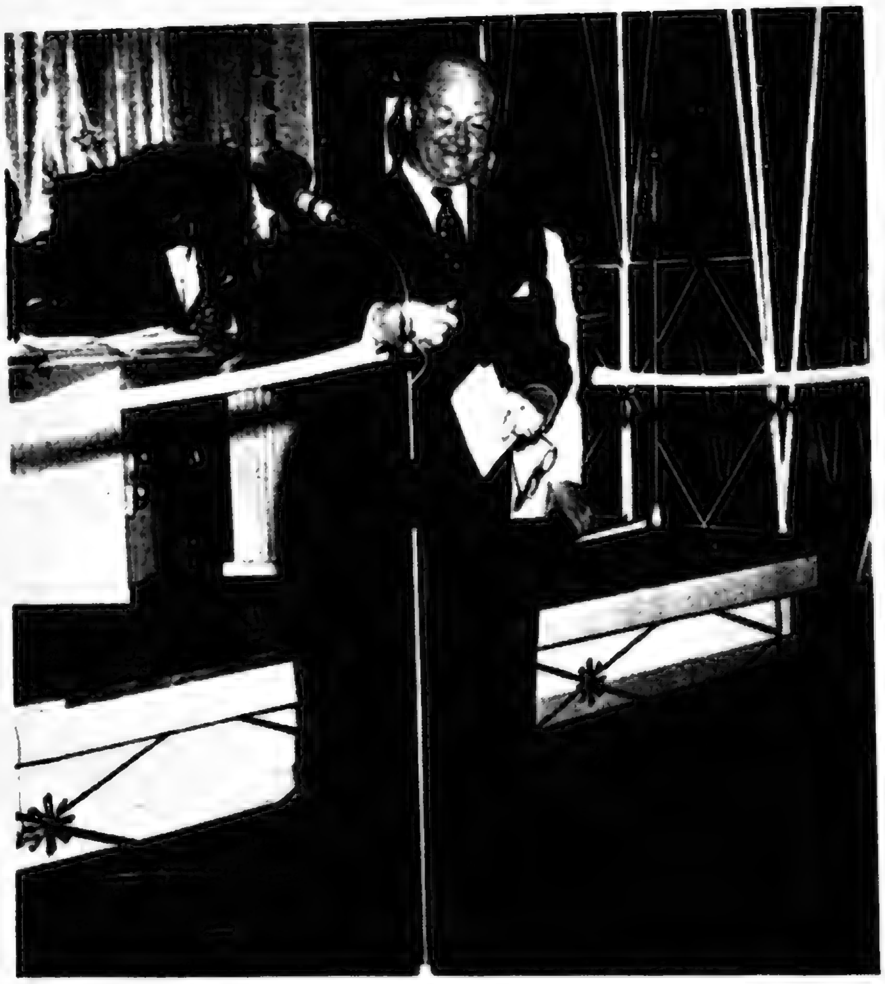


Above: C. F. Walton (Leeds manager) receives second prize—£250, pen and pencil set and scroll; H. G. W. Farmer (Birmingham manager) ceives
third prize, £100, pen and pencil set and scroll. Below: Kenneth Winckles, John Davis, F. L. Thomas; C. F. Walton (Leeds manager), E. Ca Ivor
Smith (CMA director of operations); D. A. Jones (Cardiff), T. Barrett (Cardiff), J. Russell (Belfast manager) and R. A. Ancill (area supervis

Above: Hegarty, H. Boodson, V. Powell, D. L. Sullivan (Dublin manager), R. A. Ancill (area supervisor); C. R. Young, J. C. Harwood (Newcastle
manage H. Paris (London), Ivor Smith; H. Farmer, R. Drew ("Look at Life" editor), F. D. Russell-Roberts, A. D. Levy (area supervisor), H. Boodson.
Below: V. Altria (Editor, "Kine."), G. Grafton Green (executive producer of "Look at Life"), H. Boodson, J. A. Barrier; A. Mileson, H. Carr, A.
Goldwater, F. Atherton (all Manchester branch); Ivor Smith, H. Brooks (Manchester manager), W. Hopman (CMA)



Abov A. D. Levy (area supervisor), M. Oslof, F. L. Thomas; R. Hamer, H. McGettigan (Glasgow manager); E. Candy, C. W. Rymer, A. H. Bateman.
Be'ov Winning branch (London) headed by M. Oslof, pictured with F. L. Thomas, H. Boodson; F. L. Thomas, H. G. W. Farmer, H. Boodson, M. Drennen
(Birmingham), V. Smith (Birmingham); P. Jacobs (Leeds), F. L. Thomas, C. F. Walton (Leeds manager), H. Boodson, M. Land (Leeds)



JOHN DAVIS OPENS CMA's NEW STATE BALLROOM

Created inside the existing theatre—with only a three-week interruption of normal theatre business—CMA's New State Ballroom at Kilburn is believed to be the first of its kind in the country and is expected to set the pattern for future conversions of giant pre-war theatres. Left: John Davis performs the official opening ceremony. In the background is bandleader Syd Dean

Above: John and Mrs. Davis and Kenneth and Mrs. Winckles; Victor Silvester, Geraldo, Mr. Davis and Craig Douglas. Below: Top Rank recording artists Craig Douglas (right), Kenny Day (centre) and Garry Mills (second left). Also in the picture are R. Rowe, of Rank Records, and Bob A[illegible]ander. Some of the dancers eager to be among the first on the State dance floor

Production

by BILL EDWARDS

PROI CER Helen Winston is an astute, and attracti young Canadian with an impressively varied ckground—actress, exploiteer, television l ess, film distributor. And a headful of ideas.

She a ed in this country during a Continental s ey of the entertainment field; and decided stay.

To sh how astute she was, she promptly registered he title of a story submitted to her—"I Was Kruschev's Double." And, equally astutely, ropped it when the Summit talks broke do n.

Miss Winston is now devoting her diverse talents to her first personal production, "The Star and the Cross," shooting at ABPC Elstree. It's for Warner-Pathe release in this country and for Columbia throughout the rest of the world.

As a first production it's far from typical. Diana Morgan's screenplay, from an original story by Leopold Atlas, tells of the deep friendship between a small boy and a small girl.

The boy is Roman Catholic; the girl is Jewish. Only to adults is this a problem and the story tells how the children overcome it with childish logic.

Said Miss Winston: "For this first production I suppose I could have won the sure-fire back-slaps by making a horror film, or a sex film, or a certain kind of comedy. But why should I? I want only to make films I believe in.

"Besides being touching—and often humorous—entertainment I believe this story has something to say on the question of tolerance between people.

"I've had this story in mind for some five or six y rs and made one or two attempts to set it up in America. The creative people loved it, the d ectors, the cameramen. But the people with th money said they couldn't see it, what they m nt was they hadn't seen it before.

"Bu n this country it was accepted first time."

Phili Needs and Loretta Parry play the two childre nd the adult cast is headed by John Gregso nd Sybil Thorndike.

Stril feature is the quality of technicians that th tory has attracted.

Col ia contract director Philip Leacock, ackno lged director of children, for instance, who has just returned from Hollywood where he has been making "Let No Man Write My Epitaph" with Burl Ives and Shelley Winters.

And lighting cameraman Freddie Young who is equally familiar with such large-scale features as "Solomon and Sheba."

Shooting has been at ABPC Elstree and on location around London with Andy Mitchell as Associated British production representative.

Chambers&PartnersLtd
titles for feature and TV films
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Exploiting new designs and
production techniques
Animation
Optical and special effects

+ + +

THE first two Edgar Wallace stories which Anglo Amalgamated is to film are "The Clue of the Twisted Candle" and "The Malpas Mystery."

Shooting starts immediately, "The Twisted Candle" produced by Jack Greenwood at Merton Park, and "The Malpas Mystery" by Julian Wintle and Leslie Parkyn at Beaconsfield.

+ + +

KEVIN McCLORY tells me the script of his James Bond subject has now been delivered and he hopes to have it in production later this summer.

In addition to its international espionage background, the picture will cover large sequences of one of McClory's pet interests—underwater swimming.

+ + +

BORDER FILMS—headed by Negus Fancey and Michael Winner—is increasingly active in the small picture field. Most of their production is centred at the handy Marylebone Studios and it's there that Border's newest picture "The Clock Struck Three" is now being completed.

Michael Winner directed this Cambridge-set "whodunnit" and the cast includes Terence Longdon, Donald Gray, Dermot Walsh, Robertson Hare, Felicity Young and Diane Clare.

Says Winner: "We used Marylebone because it is so easy to get at and had all our sets sent up from the scene dock at Pinewood."

A further subject is now being prepared—"The Man to Kill"—and it's scheduled to start in two months.

+ + +

ANGLO AMALGAMATED'S "Konga" has finished its studio work at Merton Park. Producer Herman Cohen is now at Shepperton supervising travelling matte and back projection sequences needed for the production.

+ + +

BRITAIN will be strongly represented at the first congress of animated film makers to be held by the Association Français pour la Diffusion du Cinema at the Casino, Annecy, France, from June 7 to 13.

Invitations have been sent to Dr. Roger Manvell and John Halas to speak on animation in this country. Joy Batchelor will accompany them.

Halas and Batchelor films will show these films: "Piping Hot," "The Insolent Matador" winner of last year's Soho Square cartoon contest—two "Snip and Snap" paper cut-out films, "Concert Pitch" and "Top Dogs," "The Stowaway" and "Art for Art's Sake."

The congress will be a sequel to the animation festivals staged by John Halas during 1957 and 1959 at the National Film Theatre.

+ + +

"DR. BLOOD'S COFFIN" is the unequivocal title of a new Caralan Productions thriller which starts shooting at Walton on June 7.

George Fowler will produce for United Artists' release and the subject will be directed by a young Canadian newcomer Sidney Furie—he made "A Dangerous Age."

The stars: Kieron Moore, Ian Hunter and Hazel Court. Production—in Eastman Color—will be at Walton for three weeks before going on location to Cornwall.

+ + +

PRODUCER-DIRECTOR Stanley Donen used a special split-screen Technirama technique for his production "The Grass is Greener," now filming at Shepperton with Cary Grant, Deborah Kerr, Robert Mitchum and Jean Simmons.

He used two Technirama cameras with two complete sound and camera crews.

The four artists worked on two separate sets at opposite ends of D Stage. The sequence—a telephone conversation between Grant and Mitchum with Miss Simmons listening in on one end and Miss Kerr on the other—was directed by Donen from a centrally positioned fifteen-foot rostrum.

He kept in touch with key personnel by walkie-talkie apparatus.

The four-page sequence took two days to shoot—neither couple of artists could hear what the other couple was saying yet both had to keep perfect "sync"—but Donen was satisfied that the method had heightened the comedy effect he was after.

'MACBETH' STARTS IN SCOTLAND

Filming starts this week on the Grand Prize production of Shakespeare's "Macbeth." Maurice Evans as Macbeth and Judith Anderson as Lady Macbeth head the all-British cast.

In Technicolor, production will begin with exteriors in Scotland followed by interiors at MGM Boreham Wood. George Schaefer will direct and the executive producer is Sidney Kaufman.

British Lion and Compass Productions of New York will distribute.

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Television

by TONY GRUNER

GIANT STUDIO

The largest TV studio in the world—Studio 5 at Wembley Park—is ready to go into operation. The main stage covers an area of 14,000 square feet, and it will allow full-length camera shots up to a height of [illegible] feet

STUDIO 5, the biggest TV studio in the world, is now ready to go into operation. Plans to launch the £1 million project are complete and Associated-Rediffusion, the company responsible for initiating the scheme, will be taking large parties of press and industry personalities to Wembley Park during the next few weeks to see the showpiece.

In June a big spectacular dramatic show, "A 1,001 Nights," will be presented on the large 140 ft. long x 100 ft. wide stage.

Added proof of the technical values able to be put into productions coming from Studio 5 is the opportunity to allow full-length camera shots up to a height of 30 ft. without any obstructions.

Captain Tom Brownrigg, general manager of A-R, said this week: "In recent years the trend both in America and in the United Kingdom has been for larger productions requiring greater studio space.

"A-R has attempted some of these large productions using Studios 1 and 2 simultaneously, but this has been technically difficult and the results have not been very satisfactory.

"Studio 5 will enable A-R to mount the sort of large-scale production which has not so far been seen outside the USA."

The planning of the conversion of Wembley from film to television studios (A-R bought the original Wembley Studios in 1955) commenced in December, 1954, during the formation of A-R as a programme contractor. In addition to the studio itself, there is a further 20,000 sq. ft. of ancillary space for dressing rooms, technical areas and offices. The total building includes the latest equipment with allowances made in the design in anticipation of colour television.

A feature of Studio 5 is a soundproof partition to allow the area to be used as one mammoth stage or two small studios.

Some idea of the dimensions involved is gained when you realise that each of the smaller studios, 5a and 5b, will be 50 per cent. larger than Studio 1, A-R's largest studio at Wembley at present.

Studio 5 is equipped with eight cameras and the lay-out is such that should one of the cameras fail in one half of the studio, another could be moved in from the other section quickly and easily.

The control room is equipped with 21-inch monitors, as A-R believes that eventually most homes will have 21-inch sets and the director will therefore have the same perspective and impact as the majority of his audience.

There are ten dressing rooms, a crowd room, and two make-up rooms as well as two small quick-change rooms. The studio can hold an audience of up to 500 people for certain productions and there is also a small viewing room for visitors in each half of the studio so that four separate parties can be accommodated at once.

John MacMillan, who is executive producer of A-R's first true spectacular, "A 1,001 Nights," says: "This programme could not be sensibly visualised in any existing studio in the United Kingdom.

"The comparatively small area allocated to the large concert orchestra is a guide to the grand scale on which Studio 5 has been planned.

"Here, in depth and breadth, will be produced the exotic visions of Rimsky-Korsakoff as he wrote his symphonic suite 'Scheherazade.'

"There will be space for actors and dancers to move freely, space for cameras and microphones to tell the fantastic stories of Prince Kalandor and Sinbad, space for director and designer to project the beauty of the Sultan's palace and the oriental splendour of the Baghdad festival."

+ + +

THE other evening Gerry Adler, the managing director of NBC, was watching television. It was a Saturday evening and the U.S TV chief watched both "The Four Just Men" and "Dial 999."

To his surprise he found that Ferdy Mayne was the villain who got his deserts early on in the evening with "The Four Just Men," but by eleven o'clock Mayne was back in another Mike Maguire story, this time as leader of a gang of crooks.

What were Adler's reactions? Writing in the London American, he says: "We don't have anything against Mr. Mayne and therefore don't begrudge his getting so much work in British television films."

But it is a bit much to ask us to endure the same face in the same role on the same channel twice in the same evening.

Although each station takes great care with its programmes, meticulously slotting series and carefully determining each evening's running order, nobody seems to be in charge of integrating the ingredients.

"What is needed," says Adler, "is a sort of Czar for each evening. He would check the specific content of each programme, inserting replacement episodes when the same face and story line threatened to pop up twice. This Czar would also have to be an artist. That is he would at least have to be sufficiently talented to draw a beard on Ferdy Mayne."

+ + +

THE sound section of Tyne Tees Television's Engineering Department has recently brought into service a new type of microphone for use on sound-booms.

. This microphone—of a completely [illegible] design—is manufactured by the Electrovoice Company of Michigan, USA, and is known as Type 642. Its design and subsequent improvements have only recently been completed.

Type 642 is not yet in general production in the USA, though it has undergone [illegible] tests in America with CBS and other television companies on major productions, including the Perry Como show. At present, it is being given extensive tests in TTT's Newcastle studios. It is the first to be imported by a British television company.

It is hoped that the design and [illegible]tional properties of this new microphone wil[illegible] considerably towards solving the long-standing problem in television sound of obtaining better separation between vocalist and orchestra. If this object is achieved, it follows that the microphone can be placed further away from the [illegible] and this, in turn, allows the cameraman more headroom" and freedom of picture-composition.

BRITAIN'S NEWEST STUDIOS

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Ian Ma[illegible]od (right) chats to Bill and Mrs. Berriman (Wales) at Lyons' La Gala; Walter Eckhart, T. Mangan, D. Kester, J. Tidswell, Ivor Singer in La Gala; Lady Westwood, Walter Wilson, Lord Westwood and Bert Elton in La Gala

LONG SHOTS

–continued from page 124

Isle of Wight and the Sussex branches of the CEA is to be held in Southsea on Tuesday, June 21.

Lunch and dinner will be served at Kimbell's Restaurant, Southsea, and there will be a cricket match between the two branches in the afternoon on the pleasant St. Helen's Cricket ground, Eastern Parade, Southsea, where tea will be available.

Applications for tickets (£1 10s. each) should be made to H. Laybourne, at the Odeon, Festing Road, Southsea, as soon as possible.

+ + +

IT LOOKS as though this year's SCMA ball —to be held on October 24—is going to be "bigger, brighter and better than ever before."

Graham Whitworth, secretary of the SCMA's London and Home Counties branch, who organises the ball, tells me that plans to make this year's event a much more ambitious affair are well in hand.

Example: One of the prizes for the girl voted this year's "Miss Cinema" will be a holiday in Italy. It is the first time the prizes have included a holiday abroad—and the Italy trip will, I gather, take in visits to Italian film studios and meetings with Italian film stars and trade personalities.

This year too, over 2,000 cinemas are expected to take part in the ball—four times as many as in past years.

Said Graham Whitworth: "In the past the ball has really been centred only around the people who work in cinemas. Now we think the time is right for us to launch it as a possible means for publicity and prestige for the whole industry.

"Television companies are interested in screening the night and it would be a wonderful opportunity to bring cinema workers, stars, and the whole cinema industry, into focus at once."

+ + +

NOWADAYS a successful cinema is more than ever a cause for celebration; it was apt, therefore, for George and Vincent Singleton to arrange a special luncheon in their Flamingo Ballroom, Cardonald, to mark the 21st anniversary of the opening of the Cosmo, Glasgow.

All branches of the artistic and cultural life of Scotland were represented among the guests, including John Grierson who travelled North for the occasion, Sir Alex King, A. Ballantine of the Scottish office, Edinburgh, Dr. Tom Honeyman, C. A. Oakley and the editors and films critics of the Glasgow newspapers.

As George Singleton recalled in his speech of welcome, there had been at the outset of the enterprise, grave doubts as to the possibility of a cinema successfully showing films that could not be seen elsewhere in the neighbourhood; they need not have worried.

The Singletons had ideas ahead of their time then and George revealed that, 21 years later, they are still looking ahead for, realising that the face of a cinema can help towards its fortune, they are now planning to modernise the foyer of the Cosmo.

+ + +

NO demonstration of esteem, indeed of affection could have been more sincere than the luncheon in Liverpool when R. P. Rutherford was presented with a cheque in recognition of his services to the North-Western branch of CEA in particular, and of course, to the trade in general, the amount exceeded the total of any similar collection by the branch.

The presentation was made by one of Dick Rutherford's oldest trade friends, P. M. Hanmer, who was able to recollect that they first met when both were page boys at the Pier, Brighton, getting 6d. for working on a Saturday night; shortly afterwards Dick left to get an extra penny a night at the Palace.

In his speech of thanks Dick showed proper local pride by claiming North-Western as one of the best CEA branches.

Drawing on 44 years of experience in the CEA, he was sure that the trade would have been far worse off than it was, if it had not been for the existence of their association, and he fired a last salvo at its critics by observing that very many of them were people who did not bother to attend branch meetings.

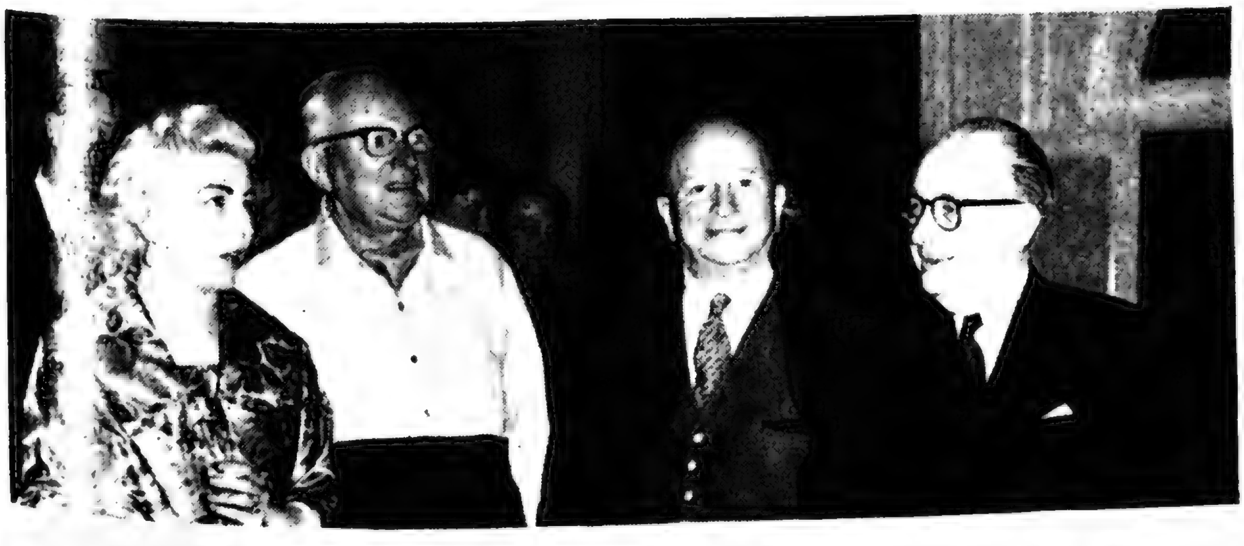
+ + +

THE trade will mourn the death of Campbell Dixon, film critic of the *Daily Telegraph* for nearly 30 years.

His integrity as a critic was noted and he was, in addition, a delightful conversationalist, especially on cricket, which vied with films as one of his many interests.

Our sympathy goes out to his two daughters and to his widow who is, of course, well known in her own right as Lilian Duff.

A memorial service to Mr. Dixon is being arranged, and I am asked to say that, in the meantime, donations may be sent to the Institute of Cancer Research.—**The Stroller.**



Tom and Mrs. Massicks, Teddy Hinge and Bill Speakman at the Wall's supper party

Also at Wall's supper party, Mrs. E. F. Lyons and Sol Sheckman

REVIEWS FOR SHOWMEN

—continued from page 128

Reissue

†Shane ... ... (Paramount)—U.S	... 114 min. (U)	Alan Ladd ... ... Jean Arthur Brandon De Wilde	Gripping, pictorially resplendent period Technicolor " horse opera." Original review " Kine." July 23, 1953	Outstand[illegible] booking a[illegible] money spin[illegible]	general infallible (C)

(C) SUITABLE FOR CHILDREN.
(CC) EXCELLENT FOR CHILDREN.
* BRITISH QUOTA PICTURE.
(NC) NOT FOR CHILDREN.
† IN COLOUR.

Never Let Go

Rank. British (X). Featuring Peter Sellers. Elizabeth Sellars and Richard Todd. Produced by Peter de Sarigny. Directed by John Guillermin. Screenplay by Alun Falconer. Director of Photography, Christopher Challis. Musical Director, John Barry. 8,217 feet. Release June 27. 1960

STARK. savage, but purposeful low-life melodrama, unfolded in and around London. It's about a " little guy " who conquers his inferiority complex while waging a lone war against the vicious head of a stolen car racket. Richard Todd plays the not-so-timid hero intelligently and with sensibility, and the rest of the team are as competent as they are popular, but even so the most striking performance comes from Peter Sellers as the conniving and brutal master crook. The majority of comedians yearn to play Hamlet, but although Peter Sellers doesn't aspire that high here, he nevertheless proves his versatility by contributing an arresting study in calculated villainy. The evil of the play is, however, cleverly offset by genuine human interest. Touching marital sequences and delinquent teenagers' rehabilitation preserve balance as it gnaws its way through the metropolis's seamy side to its bloody and suspenseful climax. Blockbusting British star X certificate.

Story.—John Cummings, a colourless cosmetics salesman, buys a car so as to increase his business, but a gang controlled by Lionel Meadows, a vain, flashy and two-timing garage owner, pinches it. Alfie, an old paper-seller, gives Cummings a tip which leads him to Tommy Towers, a teenage member of Meadows's mob. Tommy laughs at Cummings and beats up Alfie, but is subsequently taught a severe lesson by Meadows for attracting police attention. Jackie, a comely delinquent living with Meadows, witnesses the incident. Despite warnings from the police and his wife, Anne, Cummings's search for his car becomes an obsession and his inhibition loses him his job. Later, Cummings is savagely mauled by Meadows's thugs, and Jackie leaves Meadows for Tommy. The insanely jealous Meadows bashes Tommy and Jackie runs away. She is eventually found and helped by Cummings and Anne, and Jackie persuades Tommy to tell Cummings all about the stolen car racket, and the police are informed. Finally, Cummings traces his jalopy and he gets the better of Meadows during a terrific fight. Having achieved his aim, Cummings, bloody but unbowed, drives home and finds Anne waiting for him.

Production.—The picture, nothing if not contemporary, is a parable containing strong emotional urge and mighty physical punch. Richard Todd gives a skilfully graduated portrayal as Cummings, the insignificant wage-slave who wins self esteem the hard way but Peter Sellers makes the biggest impression in the less savoury and conspicuous role of Meadows. He invites hisses. Elizabeth Sellars is just right as the loyal, though worried, Anne; Adam Faith and Carol White meet all demands as Tommy and Jackie; and Mervyn Johns is responsible for a poignant cameo as Alfie. The stolen car racket furnishes story background and the director doesn't shy from sex, but there are lofty moments, and the showdown between Cummings and Meadows is a veritable corker.

Points of Appeal.—Powerful story, box-office stars, vivid characterisation, hearty rough stuff, stern moral, good atmosphere, frank dialogue and authentic detail.

Li'l Abner

Paramount. American (U). VistaVision. Photographed in Technicolor. Directed by Melvin Frank. Featuring Peter Palmer, Leslie Parrish and Howard St. John. 10,261 *feet. Release not fixed*

BIZARRE, laughably lunatic musical, based on the enormously popular American cartoon strip. A hillbilly "Oklahoma!", finely photographed in VistaVision and Technicolor, it tells how the eccentric inhabitants of Dogpatch, a remote hamlet, strenuously resist attempts by the U.S Government to grab their acres for nuclear experiments, and outwit a ruthless tycoon intent upon acquiring a secret muscle-building formula. The leading players are "borrowed" from the Broadway hit and fresh faces and individual styles add zest to the zany script. Its big-business satire and Rabelaisian, yet innocuous, backwoods capers are marvellously complementary and the song numbers and dance ensembles definitely have zing. And that's not everything, its settings are strikingly original. Grand light entertainment. Excellent novelty booking.

Story.—In Dogpatch, a wild hillbilly district, Li'l Abner a lad whose mighty muscles are due to a potion distilled by his mother, Mammy Yokum, is disinterested in romance and ignores Daisy Mae, a luscious, love-hungry miss. The Government selects Dogpatch for atomic tests and to save the community Mammy offers the authorities her formula. General Bullmoose, a tycoon, covets the prescription and orders Appassionata von Climax, his voluptuous "secretary," to marry Abner. Appassionata enters Dogpatch's annual Sadie Hawkins' Day race in which the girls chase their intended and claim them for their own if they catch them. Evil Eye Fleagle, a crook, puts the 'fluence on Abner and Appassionata overtakes him, but [illegible] Dogpatch folk learn the truth about Bu[illegible]ose, visit Washington and expose him. Bullm[illegible] retaliates by threatening Abner's life and D[illegible] Mae promises to wed Earthquake McGoo[illegible] wrestler, if he protects Abner. At this [illegible]ture, the Government turns down Mammy's r[illegible]e because it builds muscle at the expense of [illegible]dour and things look really black for Dogpat[illegible]. There is, however, a twist ending, and Abne[illegible] and Daisy Mae get hitched and live happily e[illegible] after.

Production.—The picture spends [illegible]st of its time in the fantastic sticks, yet t[illegible] trips to Washington are sufficiently frequent [illegible]o give its satire universal appeal. Peter Palmer i[illegible] just right as the handsome, brawny, but [illegible]mantically deficient Li'l Abner; Leslie Parrish makes a cute Daisy Mae; Howard St. John is marvellous as Bullmoose; Stella Stevens registers a[illegible] the conniving Appassionata; Billie Hayes amuses as the grotesque Mammy; Bern Hoffman scores as the massive Earthquake; and Al Nestor does his stuff as Evil Eye. The highlight is the Sadie Hawkins Day race, but there are many other lively situations, cunningly laced with sex. It only hints at a bomb, but has a secret weapon of a different sort, a statuesque beauty clothed in skin tight apparel. "Li'l Abner" has certainly got what it takes to raise a laugh.

Points of Appeal.—Really funny tale, attractive and talented cast, expert direction, snappy tunes, dizzy dance ensembles, effective staging, VistaVision, Technicolor and U certificate.

Strangers When We Meet

Columbia. American (A). CinemaScope. Photographed in Technicolor. Directed by Richard Quine. Featuring Kim Novak, Kirk Douglas and Ernie Kovacs. 10,520 *feet. Release [illegible] fixed*

"OUR TOWN" CinemaScope and Technicolor melodrama, fashioned in the "brief encounter" mould. Based on Evan Hunt[illegible]'s novel, it's about a brilliant, restless architec[illegible] married to a practical wife, who, while desig[illegible]ing and completing a house for a successfu[illegible] though inhibited, novelist, has an affaire with [illegible] neighbour's neglected spouse. The tangled [illegible] leaves quite a few threads dangling, [illegible]ut the interplay of leading characters, intellig[illegible]ly portrayed, is at once intriguing and f[illegible]nating. Tender domestic slants strengthen fe[illegible]ne interest, the architect's and novelist's inn[illegible]onflicts further widen its appeal, and the d[illegible]gue is first-class. Excellent title and star boo[illegible]g.

Story.—Larry Coe, a talented archi[illegible] married to Eve, an uncomplicated girl, [illegible]s for true self-expression. Roger Altar, a [illegible]mian best-seller novelist, needs big money. [illegible] also craves creative freedom. Roger com[illegible]sions Larry to design a house, but when [illegible] produces a revolutionary blue-print Roger [illegible] cold feet. While the artistic struggles go o[illegible] Larry meets Maggie, pretty wife of Ken Gau[illegible] dull fellow. They are mutually attracted an[illegible]clandestine relationship develops, but Larry [illegible] discovers that he and the staid Ken are [illegible] the only men in Maggie's life. Eventual[illegible]ve's suspicions are aroused and Felix Ander[illegible] married busybody, learns of Larry's and [illegible]gie's affaire, and forces his attentions on Ev[illegible]oger advises Larry to take love where he ca[illegible]d it, but finally Larry comes to his sens[illegible]ops Maggie and accepts an important a[illegible]ent. Meantime, Roger's latest book is accl[illegible] by both public and press, and the house [illegible] for him by Larry becomes a show piece.

Production.—The picture, which cros[illegible]tions America's middle-class suburbia, artfull[illegible]arms criticism by drawing no conclusions an[illegible]sting all temptation to point a moral. Kim [illegible]vak's

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goo ks and subtle seductiveness enable her to in the not-too-clearly defined role of M Kirk Douglas contributes a deep portray Larry: Ernie Kovacs earns welcome laug Roger: Barbara Rush touches the hear Eve; John Bryant is adequate as the unin ative Ken; and Walter Matthau makes a th hly revolting Felix. The children of the two en principally concerned are engaging, the hy love-making has a bittersweet tang, and "what happens to Maggie?" fade-out will udiences something to chew over long after ve left the cinema. Lush staging and sharp s complete an eminently saleable proposit

Poi f Appeal.—Provocative story, box-office cast, urceful treatment, compelling woman's angle, p dialogue, flawless atmosphere, CinemaSc and Technicolor. angle, incisive dialogue, powerful climax and provocative title.

Crack in the Mirror

Twenti h Century-Fox. American (A). CinemaScope. Directed by Richard Fleischer. Featuring O n Welles, Juliette Greco and Bradford Dill n. 8,657 feet. Release June 13, 1960

"CR ME AND PASSION" CinemaScope melod ma. Adapted from Marcel Haedrich's novel, it tells parallel triangle stories, one taking place in the poor and the other the rich quarter of Paris, which finally converge on the Law Courts. The three leading characters of each are skilfully portrayed by the same players, Juliette Greco, Bradford Dillman and Orson Welles, and the direction is nothing if not resourceful. Sharp contrast stimulates interest, feminine appeal is considerable and the ironic twist ending has both logic and showmanship. Moreover, the backgrounds are authentic, and the talk is razor-edged. Very good off-beat proposition.

Story.—Eponine Mercadier, a young Parisienne, lives with Emile Hagolin, a middle-aged, hard-drinking working man, to support her illegitimate children. Robert Larnier, a husky labourer, catches Eponine's fancy and he witnesses Hagolin ill-treat Eponine. In the elite section of the city, Lamorciere, a famous elderly lawyer, is entertaining Florence, his beautiful mistress, Claude Lancastre, his protégé, and Kerstner, his "junior." Eponine and Robert kill Hagolin, but are caught while trying to dispose of the body. By a strange coincidence, Claude is later appointed counsel for Eponine and h welcomes the chance to prove himself. Lamorciere, now on the Riviera with Florence, learns about the case and Claude eventually agrees that Lamorciere should make the closing speech at the trial. During a recess, Lamorciere sees Claude and Florence embracing and he r lises that his situation is akin to that of th murdered man. His oration gets Robert six rs and Eponine life imprisonment, but imm ately afterwards he has a seizure and dies. laude and Florence then go their separate ways.

Pr uction.—The picture, an extravagant, thou theatrically effective, example of poetic just wants a bit of following, but the task is, nev eless, rewarding. Juliette Greco draws two stinct characters as the sullen, scruffy Epo e, and languid, elegant, and mercenary, Flo e; Bradford Dillman has his moments as labo r Robert and lawyer Claude; and Orson We stands out as the crude, brutish Hagolin and uave, smooth-tongued Lamorciere. Its sup ting types, too, are competently etched. The x asides lack subtlety, but there is much mo o the film than animal passion. Put an way, the sins of society's two extremes pre unusual and arresting trial melodrama.

P s of Appeal.—Intriguing story, first-class acti and direction, big stars, obvious feminine

The Chaplin Revue

United Artists. American (U). Directed by Charles Chaplin. Featuring Charles Chaplin, Edna Purviance and Mack Swain. 10,526 *feet. Release not fixed*

NOSTALGIC slapstick medley. An anthology of Charlie Chaplin's early silent works, it contains excerpts from "A Dog's Life," "Shoulder Arms" and "The Pilgrim." The star speaks the introduction and there is a new sound track which underlines salient gags while reducing sub-titles to a minimum. Its jaunt down memory lane with the greatest mime of all time has unroariously funny moments, but goes on too long. Anyway, Charlie Chaplin, genius that he is, can't expect to wax fat for ever on his initial masterpieces. Comedy museum piece, mainly for the under-fifteens and over-fifties.

Production.—The picture embraces "A Dog's Life" (1915), a satire on the "little feller;" "Shoulder Arms" (1918), the inspiration of all subsequent service comedies; and "The Pilgrim" (1923), a crack at the Church, and each shows the clown at his best, but, despite a lively narrative and an apt musical score, written by Chaplin, the comic omnibus occasionally stalls. To vary the metophor, the episodes are near-perfect pearls, but the necklace weighs heavy and it's far from certain that the impatient, jazz-crazy teenagers will wear it.

Points of Appeal.—Curiosity values and U certificate.

Five Branded Women

Paramount. American (A). Directed by Martin Ritt. Featuring Silvana Mangano, Vera Miles and Van Heflin. 8,455 *feet. Released not fixed*

WORLD WAR II melodrama, approached from the distaff side. Set in Nazi-menaced Jugoslavia during 1943, it concerns five Jugoslav women who are punished by partisans for consorting with a German, subsequently join the guerrillas, but still allow their hearts to rule their heads. The acting meets all demands; its combat sequences are realistic and the backgrounds impress; but lack of humour makes the going heavy. Mainly about women, the overall's singularly deficient in feminine appeal. Fair average "double bill."

Story.—In 1943, five Jugoslav girls, Jovanka, Daniza, Marja, Ljuba and Mira, have their hair shorn by partisans for fraternising with Sergeant Keller, a member of the Nazi occupying forces. They take to the hills and join Velko, a fanatical partisan group-leader, and his men, Branco, Svenko, Mirko and Milan. Ljuba captures Reinhardt, a German captain, but, despite Velko's warning that their work requires a strict moral code, Branco is attracted by Daniza, Ljuba falls for Reinhardt, and Mira discovers she is going to have Keller's child. Later, Branco seduces Daniza while they are on guard duty together, thus permitting a German patrol to infiltrate the encampment. The Nazis are killed, but a partisan court martial sentences the lovers to death. There are further shenanigans, but the partisans carry on their war against the Germans, and finally Jovanka and Velko find romance.

Production.—The picture sets out to underline war's hideous folly, but by concentrating on the battle of the sexes frequently loses its point. Silvana Mangano, Vera Miles, Jeanne Moreau, Barbara Bel Geddes and Carla Gravina are more than adequate as Jovanka, Daniza, Ljuba, Marja and Mira, and Van Heflin, Harry Guardino, Alex Nicol, Romolo Valli and Sid Clute make the most of their chances as Velko, Branco, Svenko, Mirko and Milan. The staging, like the characterisation, convinces, and the dialogue is sharp, but oh! for an occasional laugh.

Points of Appeal.—Stars and provocative title.

The Angry Red Planet

British Lion. American (A). Photographed in Eastman Color. Directed by Ib Melchior. Featuring Gerald Mohr, Nora Hayden and Les Tremayne. 7,486 *feet. Release not fixed*

SCIENCE-FICTION hokum, presented in Eastman Color. It illustrates the interplanetary adventures of four people, three men and a girl, who visit Mars by rocket-ship, but fail to find the word "welcome" on the mat. A new photographic trick, Cinemagic, is employed during the Martian sequences, but the gimmick's wasted on a weak script. Kids' stuff with an "A" certificate. Title "double bill" for the undemanding.

Story.—Tom O'Banion, an army colonel, Iris Ryan, an attractive biologist, Sam Jacobs, an electronics expert, and Theodore Gettell, a scientist, land on Mars. They meet opposition, but, after a monstrous mass devours Sam and infects Tom, their rocket-ship takes off. The stress causes Theodore's death, and back at the base Iris, now in a state of shock, and Tom, unconscious from a growth on his arm, are removed to hospital. Iris soon recovers and promptly discovers a cure for Tom. Finally, Tom and Iris, hand in hand, hear a message from Mars reiterating a warning to people of this earth to keep away.

Production.—The picture spends an inordinate time reaching Mars and when the scientists do touch down all they encounter is a man-eating plant, a rat-like monster, a mass of amoeba having a roving, or rather revolving, eye and other stereotyped "horrors." Nora Hayden looks a treat, but talks nonsense as Iris, and Gerald Mohr, Les Tremayne and Jack Kruschen listen with more patience than can be expected of average audiences as Tôm, Theodore and Sam. As for Cinemagic, instead of heightening realism, it reduces the stale "props" to laughs.

Points of Appeal.—Title and possible exploitation angles.

A Death of Princes

Columbia. American (A). Directed by John Brahm. Featuring Eli Wallach, Paul Burke and Nancy Malone. 4,651 *feet. Release June* 6, 1960

"COP turned robber" melodrama. It's about a conscientious New York flatfoot who suspects a ruthless colleague of being mixed up with thugs and grafters, and eventually proves his fears to be correct. The plot's stark stuff, but what it lacks in romance and comedy it gains in fast, purposeful action. Salutary and showmanlike, it'll hold the "ninepennies." But what a misleading title! Reliable "second."

Story.—Adam Flint, a young New York detective, is horrified at the trigger-happy propensity of Baine, a fellow officer, and requests a transfer, but Lieutenant Parker, Adam's superior, persuades him to stay. Meanwhile, Baine blackmails Tony, a boxer, Lia, a cashier, and Cochrane, a playboy, all having criminal pasts, into helping him stage a hold-up. The trio is shocked when Baine later reveals that he'll stop at nothing, but at the last moment Tony, who is supposed to create a diversion during a fight, changes his mind. He rushes and prevents Baine's intended

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killings, but is wounded. Luckily, Adam gets a clue to Baine's activities and he shoots Baine before the latter adds other notches to his gun.

Production.—The picture is quickly in its stride and wastes no time unearthing the rogue cop among New York's police, and bringing him to book. Eli Wallach cuts a menacing figure as Baine; Paul Burke is a forthright Adam; veteran Horace McMahon registers as Chief Parker; and Nancy Malone and Jan Miner introduce a welcome, though slight, feminine interest. The backgrounds are suitably varied, its dialogue crackles and the editing is crisp.

Points of Appeal.—Taut tale, sharp characterisation, slick direction, authentic backgrounds and handy footage.

Camp of Violence

Gala. Foreign (X). Directed by J. M. Forque. Featuring Richard Morse, Mabel Karr and Adolfo Marsillach. 8,053 feet. Release not fixed

PRISON melodrama, dubbed in French but given English sub-titles. It concerns a young husband who is sent to a remote American prison camp for a pardonable offence and suffers cruelly at the hands of a brutal warden. The acting and direction are competent, but realistic treatment defeats itself by stressing ugly story fundamentals. It's anything but escapist entertainment. Booking solely for tough joints.

Production.—The picture, one of "mixed parentage," is based on fact, but the stark truth, although occasionally interleaved by tender marital touches, has harsh impact. Richard Morse wins sympathy as the luckless Clint; and Mabel Karr charms as Kathy; but Adolfo Marsillach overdoes it as the sadistic Clark. Its scenes of man's inhumanity to man speak all too eloquently for themselves, but there are lucid English subtitles. They rub the horrors in.

Points of Appeal.—Title and possible exploitation angles.

The Man in the Middle

Archway. Swedish (U). Directed by Peter Bourne. Featuring Anthony Steel, Marlies Behrens and Ingmar Johansson. 7,032 feet. Release not fixed

COMEDY melodrama, made in Sweden, but given English dialogue. It's about a British reporter who gets bemused by dames and taken for a ride by crooks while on a special "nuclear" assignment. There are gun battles galore, but the leading characters' marksmanship, let alone the script, leaves much to be desired. Its one gimmick is world heavyweight champion Ingmar Johansson, who makes a guest appearance. Very so-so "second."

Production.—The picture, pocket serial, contains light relief, but its heavy-handed rough stuff provides more laughs than the intentional humour. Marlies Behrens has curves, though little mystery as Lena; Anthony Steel improvises energetically as Mike; and Ingmar Johansson "looks in" as himself; but the rest fail dismally to rise above indifferent parts. At least the photography is good and the theme song tickles the ear.

Points of Appeal.—Guest star, bracing backgrounds and U certificate.

Slave Women of Corinth

Archway. Italian (U). Photographed in Eastman Color. Directed by Tino Santoni. Featuring Isabell Corie, Irene Tunc and Antonio de Tessee. 7,855 feet. Release not fixed

LARGE-SCALE spectacle, an Italian production sprayed with Eastman Color. It describes sacred and profane love in Corinth during rule by one of Nero's greedy, arrogant and licentious favourites. The leading players, both male and female, look their parts, but its dubbed English dialogue contains anachronisms. The staging of orgies, crowd sequences and a plague, flood and fire climax is, however, breathtaking. Definitely an eyeful for the [illegible] epennies. Good industrial hall "double bill[illegible]

Production.—The picture doesn[illegible] ke histor[illegible] too seriously, but nevertheless clea[illegible] proves tha[illegible] life in AD 67 Corinth was "kin[illegible] ugh" fo[illegible] Christian and other slaves. Isa[illegible] orie is a demure Lerna; Irene Tunc scores [illegible] ntrast as the curvacious siren Diala; an[illegible] tonio d[illegible] Tessee is a manly Demetrio. [illegible] highlights, magnificently mounted, are laced [illegible] sex, bu[illegible] the malarky culminates on a hig[illegible] moral, as well as showmanlike, note.

Points of Appeal.—Actionful sto[illegible] avish presentation, title, Eastman Color and [illegible] certificate.

Reissue

Shane

Paramount. American (U). Phot[illegible] aphed in Technicolor. Directed by Geor[illegible] Stevens. Featuring Alan Ladd, Jean Arthur [illegible] Brandon De Wilde. 10,277 feet

REISSUE of the gripping, pic[illegible] ally resplendent period Technicolor "ho[illegible] opera." originally reviewed in KINE., July 23 [illegible] 1953. Set in the famous valley of the towe[illegible]g Grand Teton Mountains, Wyoming, scene of many a real-life skirmish, it presents the bes[illegible] ver variation of the time-honoured "battle between homesteaders and cattle barons" theme. George Stevens's direction of the players and yarn is truly magnificent. The Technicolor camera work, too, thrills. Lusty, intelligent and tremendously showmanlike, outstanding general booking and infallible money-spinner. The points of appeal attributed to the film in the original review were that the film had an arresting and moving story, marvellous acting, impeccable direction, dynamic highlights, ingratiating juvenile angle, awe-inspiring backgrounds, exceptionally good dialogue, Technicolor and big-star values.

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Showmanship

by FRANK HAZELL

ONE the many anomalies in the film industry is of the ad-sales department. This seems t e linked with the undecided factor, which i nally responsible for the selling of films.

From e initial launching, the distributing company akes over the selling. There is perhaps som influence from the producers, but generally e main publicity is handled by the renter.

After t the line becomes very blurred. With the major circuits a general pattern of central administration has been instituted so they have no problem of the advertising being a no man's land.

The exhibitor feels that most of the selling is still the responsibility of the distributor. From the other side it is felt the individual theatre should make greater efforts.

Except for the flat rate booking, each will lose or gain equally depending on how the film sells at local level—and it is impossible for the distributor to handle advertising at this stage.

Therefore, it is up to the individual exhibitor and manager to give the final push, tying the ribbons of the national advertising packets turned out by producers and distributors.

The material for this local selling is supplied mainly from the distributors' advertising sales departments and these have now become revenue earning departments in most companies.

Because of this, much of the material supplied has to meet a standard selling price and becomes stereotyped, and often of poor quality.

Publicity produced down to a price and for profit must invariably suffer, and with the changing face of the industry, I would think the time has come for a complete re-organisation of the advertising service to exhibitors.

It is unrealistic and impractical to expect advertising departments to make a profit. The profits they earn should be in the receipts that the advertising has brought.

It is also essential that showmanship should be stepped up at individual theatres with renters accepting the responsibility and the cost of this local selling.

The wastage under the old shared advertising system is something everyone on both sides has been aware of. To offset it, the renter wanted the profits on ad-sales.

The exhibitor tried to keep his selling within the margin that the renter allowed, regardless of its benefit to receipts.

Now, more than ever, the field is wide open.

Let's throw overboard another of the old hangovers from the pre-war years and treat publicity material as a means to an end, rather than an end in itself.

Four CMA showmen win £100 prizes

THREE months of the most intensive showmanship in CMA history has been climaxed by the announcement of four new "Zing" champions.

These are the showmen who by their all-out efforts topped their respective leagues in the first period of the company's year-round "Zing" contest.

The four men, each of whom receives a £100 cheque, are A. Crisp, of Southend Odeon; G. Lockyer, of Stafford Odeon; R. Crawshaw, of Taunton Odeon, and B. W. Beetles, of Cheetham Hill Odeon.

In addition to the top awards, cash prizes have also been presented to the three runners-up in each of the four leagues, making a total prize list of £1,000. And this same sum can be won during the current three-months' period and again in November.

The complete list of "Zing" prize-winners is as follows:—

LEAGUE "A": 1. A. Crisp, Southend Odeon. 2. H. Murray, Sheffield Gaumont. 3. L. Putsman, Birmingham Gaumont. 4. D. Wright, Ipswich Odeon, and G. Baker, Manchester Gaumont.

LEAGUE "B": 1. G. Lockyer, Stafford Odeon. 2. R. E. Gordon, Llanelly Odeon. 3. A. C. Webb, Canterbury Odeon. 4. G. Newman, Leith Capitol.

LEAGUE "C": 1. R. Crawshaw, Taunton Odeon. 2. D. J. Watts, Salisbury Odeon. 3. R. Farmer, St. Albans Gaumont. 4. F. C. Murray, Wimbledon Odeon.

LEAGUE "D": 1. B. W. Beetles, Cheetham Hill Odeon. 2. R. A. Dunbar, Brighton Academy. 3. T. W. Bird, Whitley Bay Gaumont. 4. G. E. Bennett, Burslem Gaumont.

THE COMPANY OF SHOWMEN

A fine campaign on H.P.

P. J. ORDIER, Rex, Norbury, made great capital m the many national tie-ups arranged for " Angry Silence." Foyer displays featured anufacturers' goods—jam, H.P. sauce and mo -cycles—as well as the film.

The l motor-cycle club provided an escort for the m from the railway station to the theatre

Shop -ups were arranged with most of the traders ndling these products, and a contest was ru conjunction with H.P. sauce, which also pr ded the prizes.

Press ditorial was above average and the campai s a whole, demonstrates what can be achieve sing ready available material and the nationa nks arranged by the renter's publicity departm

K. P ering, Whitehall, Rotherham, was able to chal p a first, with a composite page for "Hous n Haunted Hill." This was well laid out and ade a fine direct plug for the film.

A m attractive full window display was made mounted by **James Gold,** Grosvenor, Hillhea or the Pathe Royal Wedding film.

This tastefully arranged with pictures of the cou and a brief pictorial history of the life of Princess Margaret. Although the film was a sure-fire winner from the start, this display in the centre of the main shopping area must have added still further to its box-office potential.

R. W. Parker, Savoy, Exeter, arranged a special pre-view of "Carry on Constable" for members of the Exeter City Police.

Amusing

His foyer display, using the amusing renters' material, also carried a model wearing a policeman's helmet and little else, except a bath towel.

This was placed on the front-of-house each morning prior to opening and, judging by the pictures he sent, was sure to have caused attention and comment.

W. G. Brooks, Ritz, Market Harborough, organised a competition to raise money for the World Refugee Year. This was linked to the showing of "Two Way Stretch" and was a tug-of-war contest among local factories and clubs.

An entry fee for an eight-man team was made and a special trophy for the winners was supplied by a local jeweller. As the teams were on opposite banks of a river, the interest in this tug-of-war was naturally outstanding and the contest gained exceptional editorial coverage in all papers.

A good full composite page was also sponsored by the theatre.

P. M. Laing, Rex, Motherwell, had some of the best window displays for "Expresso Bongo" that I have seen for some time.

One of the largest stores gave a full window to "bongo" shirts, and assistants, dressed in the shirts, distributed leaflets on the film.

The store's regular newspaper display ads featured the film and the shirts, and this tie-up proved a well balanced arrangement.

The store's stock of shirts was soon exhausted and the theatre's box-office did very nicely.

Other displays were on the book, and here the fine double crowns produced by the renter made ideal central display motifs.

A contest run in conjunction with the Co-operative stores and Heinz, gained fine support and wide coverage for "The Best of Everything." This was the main item in the campaign of **A. Gray,** Ritz, Chatham, who managed to have coverage in all Co-operative stores in the Medway towns. Press mention of the contest was also given.

Reginald Helley, Regal, Wakefield, arranged a photographic contest in conjunction with his showing of "A Summer Place." The main photographic dealers gave fine support with a full window display and counter cards giving details of the contest.

Tie-ups were also gained with the town's music dealers, and once more there appears to have been a sell-out of records—a good sign for future co-operation.

The Showman also commends . . .

Figures in parentheses indicate number of credits

AMES, J. O., Odeon, Weybridge: The Shakedown. Jazzboat (2). **Allan, S. G.,** Roxy, Glasgow: Geisha Boy. **Allgood, J. V.,** Empire, Mansfield: Pillow Talk. **Askew, Miss M.,** Odeon, Kenton: Your Money Or Your Wife. **Adams, H. W.,** Odeon, Godalming: Two-Way Stretch, Pillow Talk (2). **Amies, A. G.,** Broadway, Peterborough: The Jayhawkers, The Best of Everything (2). **Adams, L. F.,** A/M., Odeon, Ipswich: The Battle of the Sexes. **Amerena, P. C.,** Odeon, Ramsgate: Journey to the Centre of the Earth. **Alexander, J.,** Gaumont, Wolverhampton: Public relations. **Abell, D. G.,** Odeon, Brighton: Sink The Bismarck!

BRISSENDEN, F. E., Gaumont, Dover: Lords of the Forest, The Heat of the Summer (2). **Bentley, G. R.,** Odeon, Llandudno: Anatomy of a Murder, The Five Pennies, The Best of Everything, On The Beach (4). **Brown, J. A.,** Gaumont, Edinburgh: Anatomy of a Murder. **Barnes, E.,** Gaumont, Stoke: Desert Mice, The Heat of the Summer (2). **Bainbridge, J. S.,** Gaumont, West Hartlepool: Odds Against Tomorrow. **Bird, T. W.,** Gaumont, Whitley Bay: Odds Against Tomorrow, The Best of Everything (2). **Bish, H. S.,** Gaumont, Chippenham: Public relations. **Browne, J E.,** Odeon, Yeovil: Anatomy of a Murder, On The Beach (2). **Bigwood, G. F.,** Odeon, Weston-super-Mare: Operation Petticoat. **Brinley, L. J.,** Gaumont, Exeter: Five Gates to Hell, The Jayhawkers (2). **Bushnell, C. E.,** Odeon, Portsmouth: Moment of Danger. **Black, F. R.,** A/M., Odeon, Halifax: The Horse Soldiers. **Bishop, D. R.,** Playhouse, Guildford: The Story on Page One. **Bee, J.,** Odeon, Worcester: Desert Mice. **Beacham, V.,** Odeon, Herne Bay: The King and I, Desert Mice (2). **Blease, G. B.,** Odeon, Bolton: Beloved Infidel, The Five Pennies (2). **Brewis, T.,** Pavilion, Newcastle: The Man Who Could Cheat Death, But Not For Me (2). **Baxter, F.,** Picture House, Leicester: Killers of Kilimanjaro. **Baker, R. A.,** A/M., Hippodrome, Colchester: Journey to the Centre of the Earth. **Barton, E. D.,** Odeon, Bath: The Five Pennies. **Bint, B.,** Odeon, Sale: North West Frontier. **Bedford, H.,** Gaumont, Derby: Anatomy of a Murder. **Bower, C. F.,** State, Kilburn: Our Man In Havana.

CARTER, E. C., Gaumont, Dagenham: Career, Happy Anniversary, Our Man In Havana (3). **Crawshaw, R.,** Odeon, Taunton: The Shakedown. **Churcher, A. R.,** Ambassador, Hayes: Career, Our Man In Havana (2). **Crawley, V. A.,** Odeon, Sevenoaks: On The Beach. **Claxton, L. K.,** Odeon, Park Royal: Our Man in Havana. **Crawford, W.,** Gaumont, Hamilton: Babette Goes To War. **Calcott, J. J.,** Gaumont, Walham Green: Jazzboat. **Cook, N. W.,** Grange, Dagenham: Too Young To Love. **Channing, T.,** Gaumont, Middlesbrough: The Best of Everything. **Carey, D. P.,** A/M., Odeon, North End: Your Money or Your Wife. **Cockburn, R. C.,** Odeon, Skipton: I Want To Live. **Carter, A. R.,** Odeon, Guernsey: A Summer Place, Killers of Kilimanjaro (2). **Collings, B. E.,** Rialto, Liverpool: Pillow Talk. **Campbell, H. S.,** Ritz, Southend: Your Money Or Your Wife. **Crook, T. W.,** Casino, Liverpool: The Shakedown. **Cashier, E. W.,** Gaumont, Balham: The Story On Page One. **Crisp, A. G.,** Odeon, Southend: Sink the Bismarck! **Cheepen, M.,** Astoria, Old Kent Road: The Story on Page One. **Conway, C. D.,** Odeon, Hereford: Third Man On The Mountain, The Horse Soldiers (2). **Clarke, L. R.,** Majestic, Staines: Theatre publicity. **Clarke, D.,** Odeon, Derby: The Story On Page One. **Cranfield, G. W.,** Odeon, Oldham: The Shakedown, The Best of Everything (2)

DUNBAR, R. A., Academy, Brighton: A Touch Of Larceny. **Ditcham, C. T.,** Odeon, Kingston: Jazzboat. **Davies, W.,** Empire, Glossop: The Five Pennies. **Dickinson, J. F.,** Odeon, Rochdale: The Five Pennies, Career (2). **Downes, R. H.,** Gaumont, Birkenhead: The Best Year of Our Lives. **Dawson, G. V.,** Odeon, Worthing: Conspiracy of Hearts. **Deacon, V. H.,** Gaumont, Coventry: Children's club, Public relations (2).

ELLIOT, T. C., Odeon, Gateshead: The Five Pennies.

FAIRS, H. R., Empire, Aldershot: The Beloved Infidel, Happy Anniversary (2). **Farmer, R.,** Gaumont, St. Albans: Jazzboat, But Not For Me, Your Money Or Your Wife (3) **Fletcher, K. C.,** Odeon, Horsham: The Horse Soldiers. **Firman, S. A.,** Odeon, Hatfield: Theatre publicity. **Frankland, D. G.,** Odeon, West Hartlepool: The Five Pennies. **Felton, R. J.,** Odeon, Wolverhampton: Beloved Infidel. **Fountaine, F. J.,** Odeon, Nottingham: Anatomy of a Murder.

GRAHAM, T. C., Odeon, Woolwich: A Touch of Larceny. **Gurr, C. W.,** Odeon, Barnet: Our Man In Havana, The Battle of the Sexes (2). **Girdler, R. C.,** Odeon, Uxbridge: Our Man In Havana. **Gislingham, E. A.,** Gaumont, Cheltenham: The Five Pennies, Anatomy of a Murder (2). **Goss, R. P.,** Gaumont, Chorlton: Yesterday's Enemy. **Goulding, J.,** Odeon, Southall: Happy Anniversary. **Groves, E. L.,** Odeon, Edgware Road: Our Man In Havana. **Gent, H.,** Hippodrome, Liverpool: Pillow Talk, But Not For Me (2). **Greaves, W. L.,** Gaumont, Dudley: The Shakedown, Third Man On The Mountain (2). **Glasgow, J. G.,** Odeon, Wembley: Our Man In Havana. **Gordon, R. E.,** Odeon, Llanelly: Anatomy of a Murder, The Five Pennies (2). **Green, J. A.,** West End, Birmingham: The Destiny of a Man. **Gaukrodger, J.,** Odeon, Rotherham: Career, Anatomy of a Murder (2). **Gasper, K. J.,** Odeon, Hornchurch: Career, Our Man In Havana (2). **Higgins, H. R.,** Gaumont, Burton on Trent: The Shakedown, John Paul Jones (2). **Harris, J. R.,** A/M., Odeon, Worcester: Return of the Fly, The Wonderful Country, The Shakedown, Odds Against Tomorrow (4). **Herbert, E.,** Gaumont, Chadwell Heath: Happy Anniversary. **Hubball, H.,** Odeon, St. Albans: Our Man In Havana. **Hutchings, D.,** Odeon, Plymouth: Odds Against Tomorrow. **Harvey, J.,** Odeon, South Shields: The Five Pennies. **Hurry, E. C.,** Regal, Edmonton: Our Man In Havana. [illegible] **phryes, W.,** Odeon, Sittingbourne: Third Man On [illegible] Mountain. **Henderson, W.,** Gaumont, Ashton-[illegible]-Lyne: The Heat of the Summer. **Holroyd-**[illegible]**on, J. D.,** Gaumont, Swindon: Anatomy [illegible] Murder. **Honeyman, R. G.,** Odeon, Ayr: T[illegible]e Soldiers. **Heaslewood, R. H.,** Gaumont, Tau[illegible] The Horse Soldiers, On The Beach (2). [illegible] **G. A.,** Gaumont, Salisbury: Around the W[illegible]n 80 Days. **Haggart, G.,** Carlton, Glasgow: [illegible] Came T[illegible] Cordura. **Hobart, S. J.,** Odeon, [illegible] Dulwich Happy Anniversary.

INGLEDEW, A. G., Odeon, Nort[illegible]chley: The Angry Silence. **Ingram, W.,** Gau[illegible], Glasgow South Pacific.

JENKINS, J. R., Odeon, Stourbri[illegible] Top Rank records, Children's club, Look At [illegible]). **James, G.,** Gaumont, Gloucester: Pillow [illegible]k. **Jones, D. E.,** Odeon, Port Talbot: On T[illegible]each.

LOCKYER, G., Odeon, Stafford: [illegible] A Long Shadow, The King and I, They Cam[illegible]o Cordura, The Best of Everything, A Private's [illegible]air, S.O.S Pacific, Look At Life (7). **Lowe, D.** [illegible], Gaumont, Ipswich: Jazzboat. **Levenson, A.** [illegible] Gaumont, Hendon: Pillow Talk. **Lewis, H.** [illegible] Gaumont, Luton: Around the World in 80 [illegible]s. **Lloyd, T. L.,** R/M., Odeon, Dunstall: The [illegible]ve Pennies. **Locke, R. J.,** Odeon, Kensal Rise: [illegible]ur Man In Havana. **La Haye, A.,** Gaumont, [illegible] Ham: Too Young to Love. **Larrosa, E.,** Gau[illegible]ont, Bootle Beloved Infidel.

KINE.-MGM SHOWMANSHIP CONTEST

All roads led to this Odeon

A GOOD campaign for "North By Northwest" is submitted by **C. Best,** assistant manager of the Odeon, Canterbury.

A number of directional signs were sited in the town at excellent situations and a decorated van was used to circulate 2,000 throwaways.

Extra quad sites were used at road junctions and at the main entrance roads to the city; novelty compass cards were used to good effect; overprinted bags were made available to confectioners.

Information cards

Illustrated cards, circulated via several booking offices, resulted in valuable publicity. Restaurants placed information cards at selected positions. Stickers stuck on to laundry deliveries and theatre mail completed the campaign.

Two contests were put into operation for "North By Northwest" by **J. B. Fenner,** manager of the Odeon, Bradford. The first competition was based on "hidden objects" and was carried out with the assistance of several shops which featured publicity in their windows and distributed leaflets.

The second contest, publicised by leaflets, invited entrants to name the famous blondes who appeared in Hitchcock films.

Other items carried out included the distribution of novelty compass cards, a foyer display in advance of playdate.

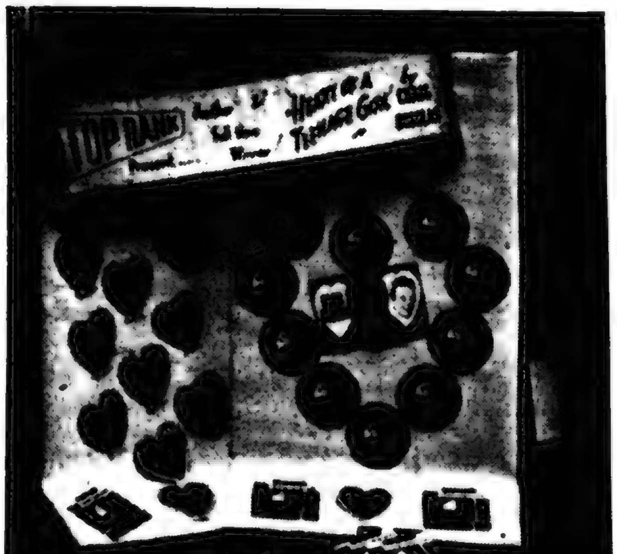
Personal letters to factories and clubs, and a front-of-house decorated with cut-outs and the N. by N.W. arrow motif.

A number of specially constructed displays were used by manager **D. Wright** in his campaign for "Libel" at the Odeon, Ipswich. These were placed in shops dealing in men's wear, furnishing, dry cleaning and refrigerators. Several small standee type units were also used extensively by shops in the town.

These units convey what can be d[illegible] to give the usual window cards added punch.

News content bills were placed [illegible]n newsvendor positions at busy sections in t[illegible] shopping area.

Advertising was also inserted in [illegible]e programme of the Ipswich Football C[illegible] at no cost to the theatre.



L. A. L. Moneypenny, manager of the Odeon, Jersey, arranged this Top Rank display in a local dealer's window

More Credits

"Never So Few."—P. L. Excell, Odeon[illegible]stone; T. Dene, Odeon, Croydon; E. J. Smit[illegible]umont, Putney; B. T. Baxter, Gaumont, Wa[illegible]th; B H. Butler, Odeon Astoria, Brixton.

"Libel."—L. Freedman, Odeon, Perr[illegible]; W Learmonth, Gaumont, Perth; G. B. B[illegible] Odeon, Ashburner; S. H. Bowen, Odeon, New[illegible] R. G Honeyman, Odeon, Ayr; B. Symmons, [illegible] Harrogate, G. Moore, Gaumont, Barnsley; [illegible] Sones Gaumont, Walsall; C. E. Brown, Gaum[illegible]reston; J. A. Scardifield, Odeon, Dover.

"North By Northwest."—C. R. Wise, [illegible] Sale. J. Brannan, Odeon, Burnage; W. Sa[illegible] Odeon, Chesterfield; P. D. L. Murphy, Od[illegible]nester.

"The Wreck of the Mary Deare."—J[illegible] Hall Savoy, Newcastle-on-Tyne; W. T. [illegible] Ritz, Edgware; R. W. Hodder, Regal, S[illegible]m; P Milner, Majestic, Mitcham.

"The World the Flesh and the Devil."[illegible] W F Wall, Gaumont, Falkirk.

"Quo Vadis."—J. W. Hare, Regal, Gt [illegible]nouth

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SIT ATIONS VACANT

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CHIEF Operator wanted by modern independent cinema.—Kingston Kinema, Clarence Street, Kingston-on-Thames. Phone 0207.

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WANTED Manager for small Midland cinema situated in residential area adjacent to large city. Good class clientele.—Write stating experience and salary required, enclosing copy references, G., Box 657, Kinematograph Weekly.

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CEA CONFERENCE OPEN FORUM

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from our belief that a levy of £5,000,000 is essential for British production."

The CEA submission declared that it should be cut to £2,500,000. Any exhibitors who seriously supported this were committing suicide. The effect would be catastrophic.

This did not mean that the BFPA and FBFM were not prepared to give careful consideration to the points made by the CEA for any lifting of the exemption limit. "Provided the case is fully documented."

Speaking firmly to his audience, Mr. Watkins declared that the levy was absolutely vital to producers.

"It is also vital to you," he declared. "You must try to see our point of view, because without British production today, you would be in queer street."

Shak Hyde raised the point that the exhibitors paid £3,900,000 in levy and referred to the fact that exhibitors paid two-thirds of the levy and about one-third was met by producers and distributors.

If the levy was abolished, he submitted, there would be nearly £3,000,000 left in the industry—which could be used to support production and cover possible losses.

This was only about £500,000 less than producers were now receiving from the levy.

"How can you say British production would collapse without the levy?" asked Mr. Hyde.

Mr. Watkins replied that he was quite sure that the two major circuits which accounted for £2,250,000 of the money would have something to say about Mr. Hyde's suggestion.

Not Enough

He added: "In any event, any fall in the present level of about £4,000,000 would be serious from our point of view, because £4,000,000 is not enough. The figures we produced to the Chancellor show that, over the past four years, despite the levy, British production was seriously in the red."

Mr. Hyde replied that he saw no reason why his suggestion could not work and added: "I do not believe Mr. Watkins or any one else who says the levy is essential to British production and without it the production industry would collapse, because that money is still in the industry."

Kenneth Winckles said he did not follow the mathematics of Mr. Hyde, but said that his view was that both The Rank Organisation and ABC, in fact, contributed more to the levy than they drew out of it.

A. Spencer-May Jnr., put a question about the type of films being made. Many seemed to be long and wordy, yet the films that appeared to take the money were short, not even in colour, but with a certain amount of action.

He wanted to know whether producers were aware of the fact.

"The public likes action on the screen, and will you please give us that."

Monja Danischewsky agreed with the questioner, but pointed out that it was difficult to generalise about films, adding that he was surprised there was a feeling that there had been a great increase in "wordy" productions.

Miles Jervis said that originally the CEA contributed a voluntary production levy, and "even if the statutory levy had not been introduced we should have still been paying a voluntary levy." He wished to dispel any feelings that exhibitors were in a beligerent mood about the levy, but, since it was now a statutory levy and exhibitors contributed two-thirds of the money, they had, he felt, every right to know how it was being distributed.

"We know that vast profits are being made on certain productions," he said. "Fortunes are being made by independent producers on certain films."

They were entitled to the success because of their foresight and imagination in supplying to the public what it really wanted, but, there were many good films of a very healthy nature that had never really been the success they ought to have been.

Surely that was the sort of film which ought to be supported more by the levy rather than the film making a vast profit. Producers should get together and devise a different system of distributing the levy, taking into account the box-office.

Exemption limit

Mr. Jervis raised the question of an increase in the production levy exemption limit, stating that at no time had the producers taken into consideration the extra amount of money the industry would retain as a result of tax abolition.

John Baxter said that this was a subject discussed very much by producers, but it was found impossible to devise a way in which the idea could be applied.

The producers discussed the idea of placing a limit on any one film, but agreement could not be reached as to how to overcome the danger of a policy that might limit success.

Mr. Watkins said all producers had to take into account their average. He supported John Baxter's statement that to put ceilings on the amount producers could get from the levy would put a ceiling on success.

There were great difficulties in finding the formula and even bigger dangers, as the successful film would be placed in a position of not receiving as much help as those which were not the ones exhibitors really wanted.

Dealing with the questioner's point on the benefit from tax abolition, Mr. Watkins said that it was impossible to say that the industry would be better off in future.

To do that would be living in a "fool's paradise," he said. remembering that attendances were still falling. "The windfall to the industry from tax abolition may soon be swallowed up by the fall in attendances." he said.

Kenneth Winckles: "I suggest that in one year's time we will be exactly where we were before tax abolition."

Charles Brown wondered why details of the distribution of the levy could not be given. Exhibitors had to give break figures.

John Davis answered that the NFFC, ABC and The Rank Organisation published their figures, and 80-85 per cent. of the production figures were published.

Very Profitable

Mr. Watkins told Mr. Brown that British production was being kept up each year instead of going down as it was in America. The quality was being kept up too, and he could name half a dozen or a dozen films which had been very profitable over the past couple of years. If any serious inroads had been made into the levy a number of these films would probably never have been made, he said.

H. Gent said that the position of theatres which were running at a loss and still paying the levy had been carefully avoided during the discussion.

Mr. Watkins replied that there was no intention to run away from the question. He repeated that the view taken by the producer associations was that the CEA should present a document so that they could see the effect on the levy and whether the raising of the exemption limit would give badly needed relief in the quarters concerned.

The producers had left the door open on the matter and awaited details of the CEA's proposals.

The CEA president, Alfred Davis, closing the morning session, reminded Mr. Watkins that the actual amount of the levy had to be decided by two factors—the need of the producers and the ability of exhibitors to pay.

"We have put our case to the Board of Trade and the producer associations have done likewise. We must now await the decision of the Board which we hope will be a fair and just one for both the producers and exhibitors," said Mr. Davis.

X CERTIFICATE

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because there were no specific proposals from the associations. He hoped that [illegible] would be held before the end of this year and that the fruits would be helpful.

Censorship, he said, was not influenced by incidents in pictures, but by the general flavour of the whole film.

Today the Board did not object to any subject providing it was made with sincerity and restraint.

In the discussion which followed, George Singleton expressed concern at the number of X certificate pictures. The Glasgow magistrates, he said, were becoming "difficult and diffident" about the number of X certificate pictures and this extra censorship could endanger the whole system.

Many producers, renters, and exhibitors themselves were guilty in the way they exploited the X certificate.

John Davis supported Mr. Singleton and said the industry was almost losing sight of censorship's original purpose.

He suggested that Mr. Singleton's remarks should be explored and discussed at the free discussion session which was to follow.

J. X. Prendergast said the freedom to develop an adult type of film was welcome, but its more salacious aspect had been abused by certain people.

Theo. Fligelstone said he would not like the censor to leave with the impression that exhibitors did not welcome the X certificate. On the contrary it would be a great pity if the present evolution of thought in theatre, in literature, indeed in our very life could not be mirrored by film.

Mr. Trevelyan replied that he was not unduly worried by local authority complaints against X certificates.

He personally welcomed the X certificate because it did at least enable a number of films to be shown which would not otherwise be seen.

Kenneth Winckles asked what steps the Board took to see that it was abreast and in touch with public opinion.

The speaker replied that he was constantly endeavouring to keep in touch.

TRADE SHOWS

LONDON

June 8:
Village of the Damned (A). MGM. George Sanders. Own Theatre. 10.30 a.m. and 2.30 p.m.
Teenage Lovers (X). Rank. Own Theatre. 2.30 p.m.
The Green Mare's Nest (X). Joie de Vivre (U). Cross-Channel. The Preview Theatre. 10 a.m.

June 9:
Make Mine Mink (U). Rank. Own Theatre. 10.30 a.m. and 2.30 p.m.
Les Grandes Samille (A). Cross Channel. The Preview Theatre. 10 a.m.

June 10:
The Leech Woman (X). Rank. Own Theatre. 10.30 a.m.

MANCHESTER

June 7:
The Angry Red Planet. British Lion. Theatre Royal. 10.45 a.m.

June 9:
All the Fine Young Cannibals (A). MGM. Regal. 10.30 a.m.

LATE EXTRAS (LONDON)

June 2:
Crack in the Mirror. 20th Century-Fox. Orson Welles. Rialto. 10.30 a.m.
Look at Life (Series 6—three subjects). Rank. Own Theatre. 10.30 a.m.
Twelve Hours to Kill. 20th Century-Fox. Own Theatre. 2.30 p.m.

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